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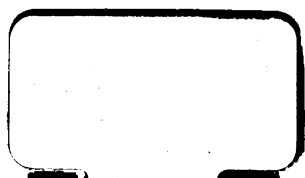
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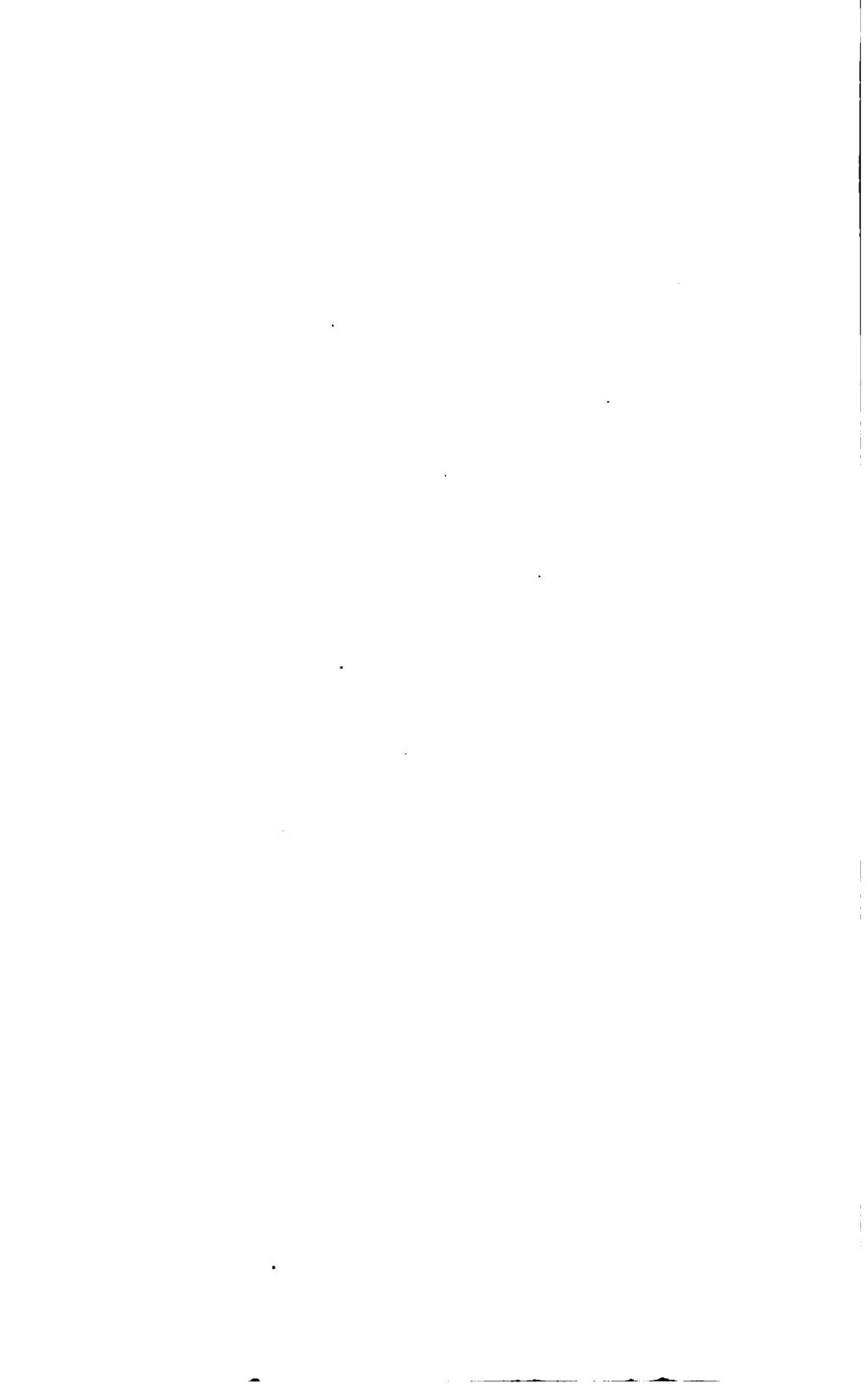




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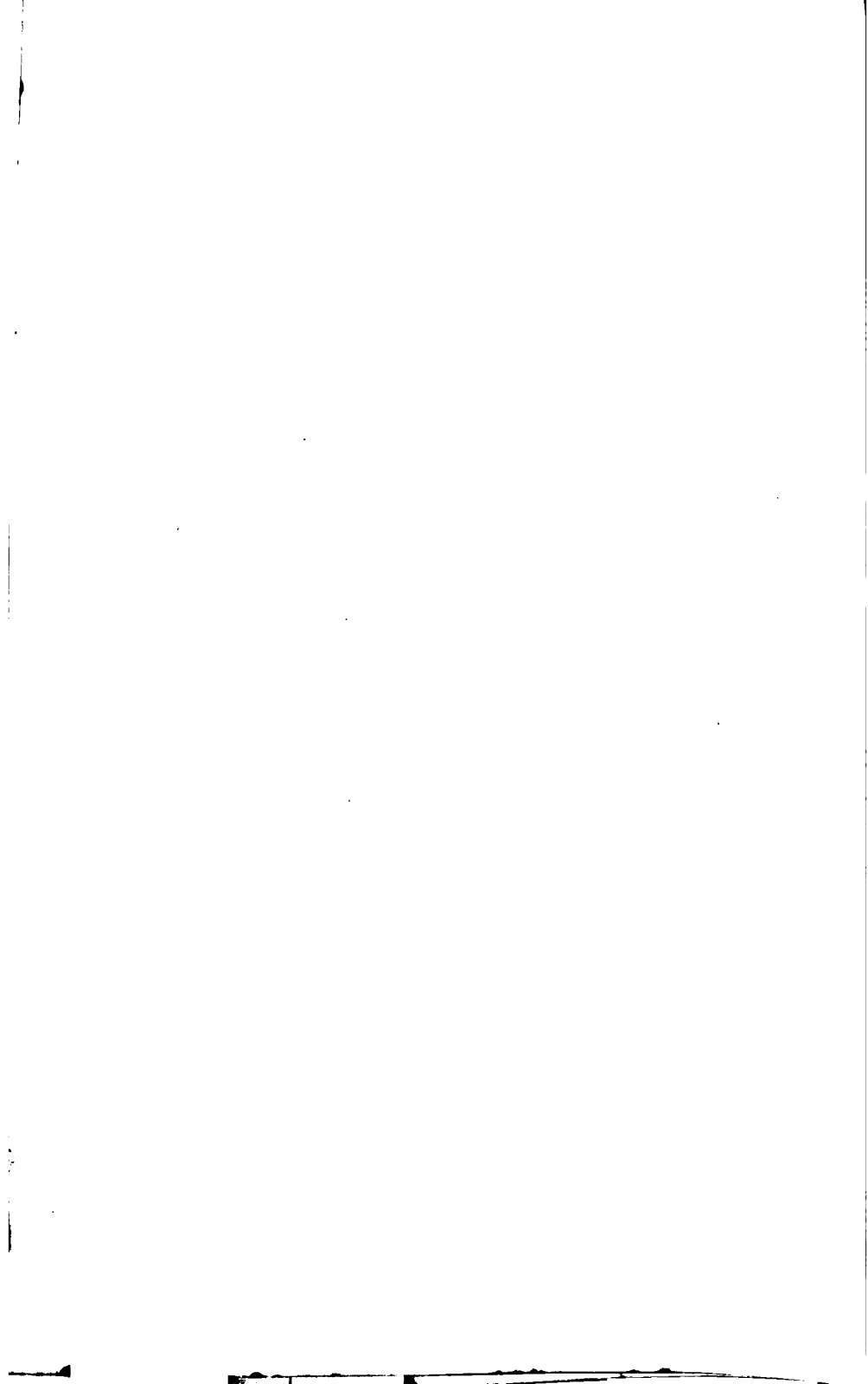












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SCIENCE AND ART DEPARTMENT  
OF THE COMMITTEE OF COUNCIL ON EDUCATION,  
SOUTH KENSINGTON.

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A

## DESCRIPTIVE CATALOGUE

OF THE

COLLECTION OF CASTS FROM THE ANTIQUE  
IN THE SOUTH KENSINGTON MUSEUM.

BY

WALTER COPLAND PERRY.

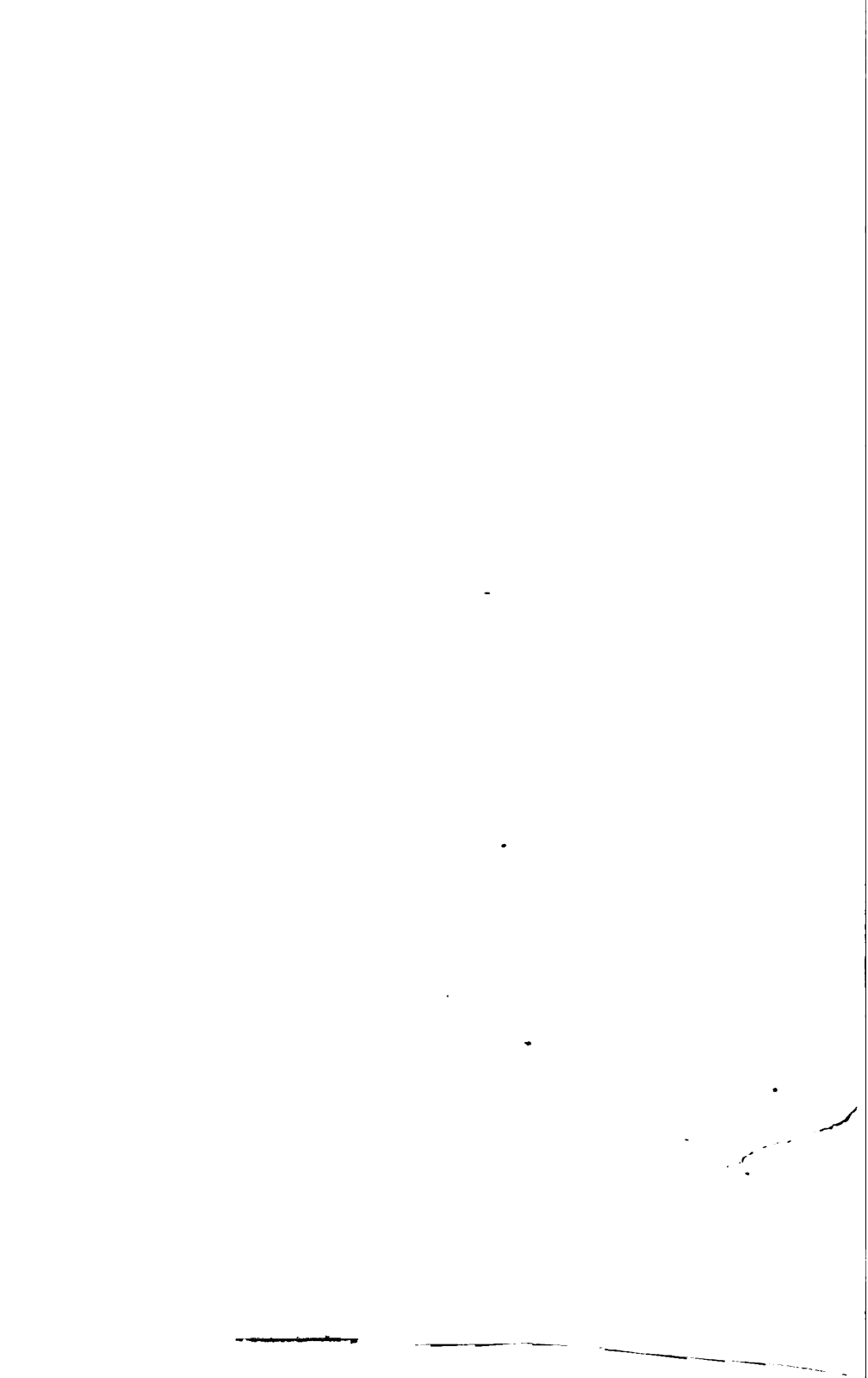


LONDON:

PRINTED BY EYRE AND SPOTTISWOODS,  
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,  
FOR HER MAJESTY'S STATIONERY OFFICE,  
AND SOLD IN THE SOUTH KENSINGTON MUSEUM.

1884.

*Price Sixpence.*



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## PREFACE.

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THE principal objects aimed at in the formation of the historically arranged Museum of Casts from the Antique are :—

- I. To give the Artist the opportunity of studying the best representatives of the different periods of Greek art.
- II. To provide the Archæologist with the indispensable means of studying his science and of illustrating his lectures.
- III. To direct the attention of the Student of Greek history to one of the most characteristic and interesting phases of Greek life; and to show him, in the clearest light, the intimate relation between Greek art and the religious, political, and social life of the Greek people.
- IV. To inform Amateurs, who are about to visit foreign Museums, where the best remains of ancient plastic art are to be found.
- V. To afford the general Public an opportunity of learning the nature of true art, by the contemplation of works of the highest excellence, and of thereby preserving themselves from the allurements of false taste and the vagaries of fashion.

The arrangement, as has been indicated, is in the main chronological. We say *in the main*, because the Gallery assigned to the Collection does not admit of this arrangement being rigidly adhered to. The larger reliefs, for example, have had to be placed out of their proper sequence on the walls, as suitable space, considerations of light, &c. determined.

For fuller information respecting the different works of art in the Museum the author begs to refer the reader to his "Introduction to the History of Greek and Roman Sculpture" (Longmans), and to Mr. A. S. Murray's "History of Greek Sculpture" (Murray).

July 1884.

W. C. P.



## INTRODUCTION.

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### HELLENIC ART.

It is no disparagement to the unquestionable originality of the Greeks to say that they received the seeds of plastic art, which attained to its fullest growth and highest perfection on Grecian soil, from nations which preceded them in civilisation. The Greeks, no doubt, derived from the earlier schools of the East, not only the *technique* of their art, but as is evident from many of the earliest Greek statues and reliefs, even the type of the human form, and the subjects which they chose for representation. Traces of Asiatic influence and the way in which it was transmitted through the Phoenicians to the Greek colonies of Asia Minor and to Greece itself abound in the Homeric poems.

But no sooner had the Greek artist acquired sufficient strength to walk alone, than he sought out new and loftier paths, unknown to the Eastern world, in which none had preceded, and few have followed, him :

“Negata tentat iter via.”

It is true that no external circumstances can adequately account for the wonderful phenomenon of Greek art; for the astounding fact, that in the course of three or four centuries it attained the highest conceivable excellence, and during that *vita brevis* the *ars longa* produced works in extraordinary abundance and infinite variety of design and execution, the mere copies of which have been the source of inspiration, the objects of admiration and love to all succeeding ages. Yet favouring circumstances were not wanting to foster the development of the divinely-implanted artistic faculty of the Greek mind. Among the most apparent and most influential of these was the early attainment of liberty, of emancipation from the benumbing effects of oriental tyranny, and also from the swaddling clothes of sacerdotalism; for though an eminently religious people the Greeks never allowed their public or private life to be dominated, as that of the Egyptians and



Assyrians, and even the Romans, was, by an irresponsible priestly corporation. To this supreme advantage may be added remarkable strength and mobility of intellect, combined with the most delicate susceptibility to external impressions, great personal beauty of form and face, as compared, for instance, with the Egyptians and Etruscans, a genial and healthy climate and an atmosphere of such translucent lustre as to invest with the most fascinating and varied beauty every object which it encompasses.

Hellenic art differs in one very important respect from that of other nations, whether in ancient or modern times, that it was not long confined to any close profession or privileged class, but soon became the possession of the whole Greek people. It was the genuine product of that peculiar Greek nature and temperament which only recognised the good as the beautiful, and the beautiful as the good; which made no distinction between the form and what it embodied, between beauty and truth; and which was ever seeking for the most natural and beautiful expression of sublime conceptions and tender emotions. Born in heaven, reared amidst the fairest scenes of earth and quickened by a vivid sense of beauty, Hellenic art was in its earlier years the companion of poetry and the handmaid of religion. It was at the same time natural in the case of such a people as the Greeks, and in the highest degree fortunate, that their religious system was, in the main, the creation of their poets, in whom clearness of vision, force and brilliancy of imagination, exquisite sense of harmony and beauty, were leading characteristics. The poets, and especially Homer, gave a definite and appropriate shape to the powers which rule in external nature and in the human heart, and expressed their eternal operations as personal acts and eventful histories. Poetry and religion combined to create a new world of Gods and heroes, from which plastic art derived its inspiration, its types and models; and by endowing them with a visible tangible form gave the desired expression to thoughts and feelings common to the whole Greek race. The insight and the skill with which Greek artists embodied the conceptions of the poets are abundantly attested by the fact, that the outlines of the types, which they drew in that early age have not even yet been obliterated, by the wear of centuries, from the imaginations and the hearts of men.

“Die alten Fabelwesen sind nicht mehr,  
Das reizende Geschlecht ist ausgewandert

Doch eine Sprache braucht das Herz, es bringt  
Der alte Trieb die alten Namen wieder,

\* \* \* \*

Und jedes Grosse bringt uns Jupiter  
Noch diesen Tag, und Venus jedes Schöne."

But the loftiest poetic conceptions, and the most fertile artistic genius, would never have sufficed *alone* to produce the immortal works of Grecian sculpture. The ideas of the poet's brain soon find their way to the poet's lips; but ages must pass before the Zeus of Homer can be translated into the Zeus of Pheidias. The materials which the sculptor has to employ as the medium of expression are stubborn and difficult of control. The humble, patient, and diligent labour of successive generations of craftsmen was needed to form for him the difficult language, so to speak, in which he could convey to the outer world his grand and beautiful conceptions of nature and of God. At first he could only follow the swift flight of the poet by slow and painful steps. We are not surprised, therefore, to find that the first artists were members of schools or guilds, in which successive generations passed their time in learning the mechanical processes by which not only clay, but stone, metal, and ivory, were made subservient to their will. And it is a very striking proof of the healthy soundness, the sustained energy, and the practical good sense of the Greek mind, that it patiently submitted to the rigid discipline of a school, and founded the noble and beautiful temple of high art on the solid basis of the long traditional experience of the skilful artizan.

The task in which art in this early stage was employed was naturally humble and modest, and in accordance with its powers and means. Its chief attention was directed to the decoration of buildings, the fabrication of the furniture of houses, and of the sacred utensils employed in the worship of the Gods. Early Greek art, therefore, was essentially decorative, and it is, as we might expect, precisely on this side that it is most intimately connected with the art of the earlier civilisation of Africa and Asia; a connexion which is most clearly indicated in the Homeric poems. But, as we know, this decorative art which busies itself in one direction with the humble work of fashioning the meanest domestic utensils, touches in another on the highest achievements of sculpture. For what else but a work of decorative art, in its loftiest development, was the gold and ivory colossal image of the Olympian Zeus, on his

magnificent throne of cedar, wrapped in a robe of enamelled gold inlaid with the forms of animals and flowers?

This most advantageous and fruitful alliance between honest, thorough workmanship and the highest plastic art was never repudiated by the latter during the best period of Greek sculpture; and the admirable results of this union are seen, on the one side, in the technical mastery of the greatest artists, and, on the other, in the extraordinary beauty and grace which belong to the work of the ordinary Greek, and especially the Attic, artizan.

It is true that other nations had preceded the Greeks in the art of working in metal and stone, in which, as is clearly proved by numerous monuments, both Assyrian and Egyptian sculptors attained a very high degree of technical skill. But the Hellenic spirit manifested its peculiar power and freedom in this, that it never rested satisfied, as other nations of antiquity did, and as modern art is apt to do, with the mere *power* of expressing thoughts in plastic form, careless of the nature of the thoughts themselves. In their eyes *no degree of technical skill sufficed to make an artist*; it seemed valuable and noble to them only when it was employed to give worthy expression to noble thoughts and feelings, to embody the sublime conceptions of creative genius.

We have already referred to the fact that one of the principal functions of sculpture was to adorn the earthly habitation of the immortal Gods—the Greek temple, whose grandeur and harmonious beauty make it one of the greatest achievements of the human intellect. Nor was it only in its earlier stages that plastic art was the handmaid, the tire-woman, so to speak, of architecture, but also in its palmiest days when it was employed in ornamenting with sculptures the metopes, the tympana, and the friezes of the great temple of the Olympian Zeus, and of the Parthenon itself, the glory of all succeeding ages.

Even the highest aim and achievement of the sculptor—the representation of the ideal human form—was first attained in the service of the temple. To set the presiding deity, in the traditional typical form, before the eyes of his pious worshippers was the loftiest function of the sculptor, a function which gave him a semi-sacerdotal character. The indwelling God of the sanctuary was the intellectual and moral centre from which emanated all its sanctity and consecration. As the temple-statue was generally the object of actual adoration—an idol in short—the artist who formed it was inevitably restricted by traditional and con-

ventional considerations. The hand of the pious artist would have failed him were he tempted to deviate from the lines which his predecessors had traced; and the feelings of the worshipper would have been wounded by any change in the form, to which frequently a divine origin was ascribed, and which was hallowed by age and the reverential homage of his forefathers.

As long, therefore, as the honour of "standing in bronze" or marble was almost exclusively a privilege of Gods and Heroes, the artist lacked the perfect freedom which is essential to all true art, and from the want of which Egyptian and Oriental art languished in their bonds. To the Greek artist emancipation came from the Panhellenic games at Olympia. An easy transition from the Divinity in human form to the deified man was happily found in the heroic character of the Olympian victor. On the one hand the glorious theme of the hymns of Pindar seemed not unworthy of the divine honour of a statue; and, on the other, the sculptor was fully justified in portraying him with perfect freedom, in all the beauty and strength of his manly form, and in the full and harmonious development of those physical qualities to which he owed his prowess, his victory, and his immortal fame. The beneficial influence of this emancipation is seen in the works of Pythagoras of Rhegium, Myron of Eleutherae, and Kalamis of Athens.

The artistic faculty, as we have said, was the common possession of the whole Hellenic people, but its manifestations were naturally influenced by the different character and circumstances of the different branches of the Greek stock. The two leading races, the Dorian and Ionian, revealed in sculpture, as in poetry, their peculiar characteristics, and worked, especially in the earlier stages of their mental development, in different fields. Distinct schools were formed with different tendencies and objects, with peculiar merits and peculiar faults. The solidity and solemnity of the Dorian expressed themselves in squarer, heavier, and, we may say, clumsier forms; while the Ionians delighted in the creation of more slender, elegant, and mobile types, in accordance with their quicker movements and livelier sensibility. The Dorians were naturally led to love the nude by the immense importance which they attached to gymnastic exercises. The Ionians, on the other hand, with their semi-oriental dispositions and tastes, developed the art of beautiful dress, and in the symmetrical and graceful arrangement of folds show a nice perception

of the due importance of drapery in plastic art. They also directed their attention to the expression of emotion in the head and face, which the Dorians despised as too personal and individual, and as detracting from the effect of the whole manly form, to every part of which they attached an equal importance. This diversity of scope led to a corresponding difference in the choice both of subject and material. The tendency of the Ionic, and especially of the younger Attic schools, led them to choose women and youths for their models, and marble for their material; while the Dorians delighted in the representation of the sturdy, vigorous frames of heroes and victorious athletes, for the display of which bronze is to be preferred. A general notion of the characteristic difference between the two styles may best be gained by comparing works of the *earliest* period, before provincial peculiarities had been somewhat worn away by mutual friction; by comparing, for example, the metopes of the earliest Temple of Selinus with the relief of the so-called "Goddess mounting her chariot," from the Acropolis of Athens.

The art of the Ionians attained its noblest development in the works of the great Attic masters, but it was widely spread abroad not only in other parts of Greece but in Asia Minor and especially in Lycia, from which country so many notable monuments have been recently obtained.

But though the main differences in style are conveniently characterised as Dorian and Ionian, it must be observed that several minor schools were recognised in antiquity as having distinct peculiarities of manner. The principal were those of Aegina, Argos, Sikyon, and Athens, which last, though late in entering the field, was soon the first in the race.

The earlier plastic art of Aegina is represented by Kallon and Onatas, that of Sikyon by Kanachos, that of Argos by Ageladas, and that of Athens by Antenor, Hegesias, Kritios and Nesiotes. A high degree of technical skill was acquired by all these different schools; but by working too exclusively in one direction they could only attain to partial excellence, accompanied by counterbalancing defects. The simplicity and manly force of the Dorian often degenerated into rudeness and clumsiness, and his solidity and firmness into stiffness and immobility. On the other hand, the striving of the Ionian after refinement and psychical expression sometimes led him into an affected elegance and simpering mincing sentimentality. As they attained greater freedom, however, they naturally approached nearer to the truth of nature, and in doing so drew nearer to one another.

Yet even at a later period, close on the golden age of Perikles, we find a marked difference between the Ionic (Attic) style of Myron and Kalamis and the Doric style of Polykleitos of Sikyon; and we see this difference exemplified in the Diskobolos of Myron on the one hand and the Doryphoros of Polykleitos on the other.

To combine all the merits of the different schools, and to eliminate their faults, was the work of the greatest sculptor of all ages, Pheidias. In the Parthenon, on the plastic decoration of which he lavished the wealth of his unrivalled genius and skill, we see the result of the highest efforts of a Perikles, an Iktinos, and a Pheidias, *i.e.*, of the most enlightened and splendid patron, the greatest architect, and the most divinely gifted sculptor that the world has ever seen. Like three great actors in some noble scene they worked in perfect accord and harmony to produce one common effect; they reciprocally encouraged and sustained each other in the sublime effort to express a grand idea—an idea which embraced the highest and holiest instincts and interests of a noble, pious, and powerful people.

Such a combination of all the best powers of the intellect and imagination, of all the arts in mutual aid and correlation, could never be witnessed again in the same perfection. The process of development inevitably loosened the bond which united the different arts, and led each to strive after complete independence in its own narrower realm. This great and important change was partly owing to the disastrous results of the Peloponnesian war. In this long and desperate struggle even the treasures of Athens were exhausted; there was nothing left to be expended on works of national importance. Art was no longer a great public concern; the artist had to set *himself* his task according to his own views and powers; and, as a natural consequence, his productions were more individual, more entirely the reflex of the person who created them. Sculpture divorced from architecture, which it had crowned with the richest flowers of beauty, turned its attention to single figures and worked independently of the sister art. From being mainly Epic, sculpture becomes essentially Lyric in its character; instead of portraying the external history of the Gods, the sculptor sought to express *himself* in his work, which, like a Lyric poet, he made the casket of his own sensations and desires, of his own internal spiritual life.

The Coryphæi of the new Attic school, the tendency of which we have now indicated, were Kephisodotos, Skopas,

and Praxiteles, and somewhat later Leochares, copies of whose works adorn our gallery.

It was inevitable that in this freedom from all external control, and with this subjective tendency, the artist should lose the strict measure, the sublime repose, and the consequent grand earnestness and moral dignity of the older school. These nobler qualities were replaced by the charming mobility and grace, the tender, ever-changing emotions, the touching pathos, of softer and more passionate natures. The subjects, too, change with the change of religious and artistic views. The dignified and solemn forms of Zeus, Here, and Athene as conceived by Pheidias and Polykleitos are succeeded by those of the secondary Gods—the Aphrodite, the Eros, the youthful Apollo and the Dionysos of Skopas and Praxiteles. A free field is opened for the representation of luxurious beauty and ecstatic passion. The Diskobolos of Myron, the noble Maiden of the Parthenon frieze, make way for the Satyr and Bacchante, whose wild enthusiasm, sanctioned by Religion, gave a fresh field for the utmost development of sensual charm, and made art the vehicle for the expression of the wildest excitement and the most glowing passion.

When plastic art languished in Hellas itself, with the decline of Greek unity, religion, and public and private virtue, it entered on a new and not inglorious career under the protection of Alexander the Great. The seat of art, like the seat of empire, was transferred to other lands. This most splendid product of the Greek nature, having bloomed and faded in its native soil, threw its rich seed over distant lands which sprang up to vigorous life, especially in Alexandria, Rhodes, and Pergamon. In this migration, this change of soil and climate, it naturally lost much of its purely Greek character. In its universal extension it came into contact and forced union with impure elements, and lost in depth and strength what it gained in extension. Under Alexander, indeed, the pupil of Aristotle, the lover of Homer, and in the hands of Lysippos of Sikyon, the greatest successor of his model Polykleitos in the Peloponnesian school, sculpture is still noble and manly. But in their development the Alexandrian, Rhodian, and Pergamene schools showed strong traces of barbaric influences, which betray themselves in the attempt to strike the imagination and dominate the senses of the beholder by colossal size and ostentatious splendour. This tendency was fully displayed in the Colossus of Rhodes (803 B.C.); in the gorgeous pyre and bier of Hephæstion, the favourite

of Alexander, in which the latter showed his barbaric side ; in the ships of Hiero II. and Ptolemy IV. ; in Arsinoë's Bower, and the Pompa of Ptolemy II. And even in the striking, interesting, and comparatively sober works of this period which have come down to us—the Laocoon group, the Toro Farnese, and the frieze of the Great Altar of Pergamon—a certain Oriental exaggeration is apparent.

The Alexandrian period, as we have said, was illustrated by the genius of Lysippos, whose influence extended far beyond the limits of his own life. He was the genuine son of his age—an age extraordinarily rich in the mighty achievements of martial genius, in the victorious struggle with apparently insurmountable difficulties.

From the near relation in which he stood to Alexander he was naturally led to the contemplation and plastic representation of gigantic power and romantic adventure. The nearest representative of these ideas in the mythical world was Herakles, and we are not surprised that the invincible and widely-wandering demi-god, as the prototype of the all-conquering Macedonian hero, was the favourite subject of Lysippos' chisel. He is also said to have modified the canon of the human form, laid down by Polykleitos, in the direction of greater length, slimness, and elegance. The best example of his style which has come down to us is the famous figure of an athlete called *Apoxyomenos*, in the Vatican, in the act of scraping himself with a strigil after a victory in the arena.

The still healthy manly *realism* of Lysippos quickly degenerated into a degraded *naturalism*, and this was all but inevitable. Greek sculpture transferred from the open fields, the sun and air of heaven, to the atmosphere of Oriental hothouses was luxuriant in its growth and grand and splendid in its fruits, but it ceased to be national. An exotic, rather than an indigenous plant spontaneously springing on its native soil, it depended for its very existence on the smiles of monarchs and the atmosphere of courts. Freedom being dead, originality and invention also languished ; still we cannot yet speak of the decadence of art, for the original force of Greek art was so mighty and the traditional technical skill of the trained Greek artist so perfect, that they survived and even flourished when the Macedonian Empire in its turn fell prostrate before the arms of Rome.

When Greek art finally migrated to Rome it found the ground almost but not quite unoccupied. We still see architectural remains of a high order from the earliest period of



Roman history ; and even plastic art was feebly represented by the clay and wooden Gods of Etruria. Whatever there was of Italian art encountered the influence of Greek art in the colonies of Magna Græcia, and we have before our eyes a very notable example of this meeting in the magnificent Ficoroni Cista, or toilet box, of bronze of the 3rd century B.C., in the Collegio Romano at Rome. The figures engraved on the body of this beautiful casket are in the finest and purest style of Greek art, while its general structure, and the figures which form the handle, are unmistakably Etruscan ; and the inscription seems to show that it received its present shape from the hands of Novios Plautios at Rome.

In the emigration to Rome Greek artists were preceded by countless masterpieces of Greek art of which Roman generals had plundered the cities and colonies of Greece. In the first instance the Roman grandees, who had acquired a *dilettante* taste from the contemplation of the priceless spoil, preferred the style of the period of the Diadochi (the successors of Alexander) which lay nearest to them, and was best suited to their imperial tastes and wants. But in the last century B.C., and in the first century of the Empire, a purer taste prevailed. The very abundance of Greek masterpieces collected in Rome embodying every artistic conception, from the loftiest ideals of the Godhead to the most trivial suggestion of a playful fancy, was calculated to check the rise of original art in Rome. But, on the other hand, it begat and fostered in the higher and better educated class of Romans, a cultivated taste, a critical judgment, and some appreciation of the beauties and peculiarities of style. The Poets, Philosophers, and Orators of the Augustan age did not choose their models in Alexandria ; nor did the sculptors of the same period look for inspiration and guidance to Rhodes and Pergamon, but rather to Pheidias, Polykleitos, and Praxiteles.

The results of this tendency were great and beneficial. Art, says Pliny, ceased in 121 Ol. (B.C. 292), and revived again in Ol. 156 (B.C. 156). However inexact these dates may be, it is certain that a renaissance of Greek art in Rome took place during the last years of the Republic, and that at this period, and later, many works were produced of very high merit, which can hardly be distinguished from the best of the Alexandrian age. Nor were the artists of this period of revival always mere copyists. It is true that they invented nothing absolutely new, but they often so skilfully modified the original conception of their

models, in accordance with the taste of their age, as to invest their reproductions with an air of novelty and originality. The best example of such partial independence in the artist will be found in the *Venus de' Medici*, which is one among the many variations of the immortal type of *Praxiteles' Knidian Aphrodite*.

In what may be called the eclectic period of Greek art at Rome, the most prominent figures are *Pasiteles*, and his pupils *Stephanos* and *Menelaos*. *Pasiteles* was a native of *Magna Græcia*, who acquired the citizenship of Rome very early in life, probably about the year 69 B.C. He appears to have been dissatisfied with the violence and restlessness of his more immediate predecessors of the schools of *Rhodes* and *Pergamon*, and to have formed his own style on the solid groundwork of a deep study of the greatest masters of the archaic and the golden ages. The simplicity, earnestness, and truthfulness of ancient sculpture hovered before him as his ideal. But though an eclectic and to a certain extent a copyist, he carefully and independently studied nature, and strove after the highest excellence in design and execution. We have indeed no work which we can with any certainty attribute to *Pasiteles* himself, but there are several statues by members of his school, *e.g.* the *Orestes* in the *Villa Albani* by his pupil *Stephanos*, and the group called "*Orestes and Elektra*" (*Merope* and *Aepyus*?) by *Menelaos*, a pupil of *Stephanos*, which probably very fairly represent the style of their great master.

The eclectic school found a zealous patron in the Emperor *Hadrian* (117–138 A.D.) who did all that wealth and power can do to revive the glories of Greek art in the Roman world. That he could do so little is a proof of the degeneracy of the age in which he lived, of the inevitable decline of art, which even so mighty a hand could not raise from sickness and death. The chief results of his efforts are seen in the numerous representations of his favourite *Antinous*, a *Bithynian* youth to whom he believed that he owed his life, and whom he imposed on the Roman world as an object of worship. The form of *Antinous* has no prototype in Grecian art, and in so far may be regarded as original; but it can hardly be said to be a creation of Roman genius, as it is only the more or less idealised portrait of a real person. Beautiful as is the face which won for him the affection of *Hadrian*, it is not one which we can look on with unmixed pleasure. The expression is morbid and almost sullen, and though the

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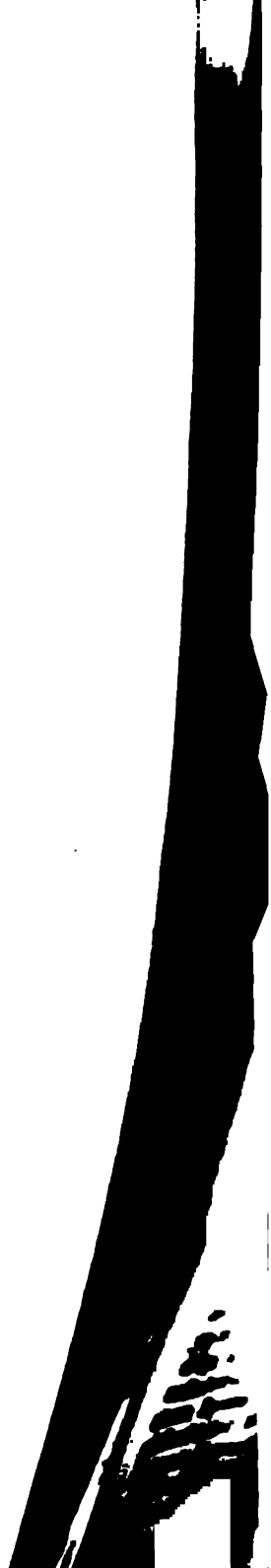
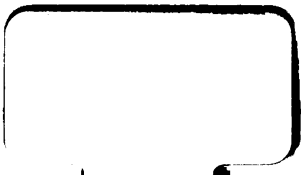
of Hadrian, who galvanised art into artificial splendour under whom the nobler class of antique models were made for imitation.

The most development, or rather adaptation, of sculpture is seen in the reliefs which adorn the stone tombs or *sarcophagi*, which for the most part belong to the time of the Antonines, when the custom of burying instead of burning the dead came once more into vogue. These reliefs are in no sense original, for both the general design and the groups and single figures in the composition, are invariably copied from older works. The subjects of the great majority of them are mythological or allegorical, and indicate some analogy between the fate of the dead and that of some personage renowned in fable. Now there is an undoubted reference to the immortality of the soul, and to the *παλιγγενεσία* or new birth, a better and more enduring state of existence. From the very late origin of nearly all the sarcophagi we cannot expect any high degree of artistic merit in the sculptures which adorn them. Yet some of them bespeak and embody the noblest feelings and aspirations of our nature. The whole cornucopiæ of poetic flowers has been poured out in the Roman sarcophagi over the resting-places of the dead." Among the best of these which have come down to us is the so-called Amazon Sarcophagus in Vienna, the reliefs of which are so excellent, both in design and execution, that some writers have been misled to claim for them a Greek origin, and to assign them to the age of Praxiteles and even to an earlier period. It is too evident that the artist has copied from the frieze of the Mausoleum to allow of our entertaining this opinion.

The utter degradation of plastic art is clearly shown in a monument of the same kind, viz., the magnificent porphyry sarcophagus of Constantia, the daughter of Constantine the Great, formerly in the Church of Santa Constanza, and now in the Vatican. The subject, and the subject alone, reminds us of Greek art, for it is derived from the worship of Bacchus; but the representations are used to represent Christian ideas. In this case the imbecility of the artist, and the meanness and poverty of the work, are thrown into striking relief by the costliness of the material, the elaborate care and infinite labour expended on the execution, and the rank and celebrity of the personage whose remains it enshrines. We see that the unhappy sculptor was not only devoid of all inventive and creative power, but incapable even of *imitating*, like



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his predecessors of the time of Hadrian, with skill and good judgment. Greek sculpture, the child of Greek religion, the nursling of freedom, the companion of poetry, architecture, and painting, which had survived the fall of Greece and Macedon, was buried beneath the ruins of the Roman Empire. The new and purer faith which succeeded to Greek and Roman Polytheism led to no revival of plastic art. The Christian inherited from the Jew the commandment of the Decalogue. "Thou shalt not make to thyself any graven image." The one God whom they worshipped in common was "a spirit whom no eye hath seen or can see," and the promised Messiah was "a man of sorrows and acquainted with grief, who when we behold Him has no beauty that we should desire Him." And so Art sank to rise again like the pale ghost of its former self at the so-called Renaissance, with the revival of humanism, and the revolt of a luxurious and semi-heathen society against the abstract spirituality and the ascetic morality of one section of the Christian Church.

June 1884.

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## CATALOGUE.

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### 1.

SPECIMEN of the BRONZE BANDS of the BALAWAT GATES.

From the folding gates (21-26 ft. high and 6 ft. broad) of the palace of the city of IMGURBEL (*hodie* Balawat) in Assyria, set up in the reign of Shalmanezar II. (859-825 B.C.) whose campaigns are represented in the reliefs; they were excavated in 1877 by Mr. Hormuzd Rassam from a mound at Balawat. British Museum.

The campaigns of Shalmanezar are represented in two rows on each bar. On the upper stripe to the left we see the King sacrificing to the gods of Assyria by the side of the Lake Van or Urmieh, by causing limbs of animals to be thrown into it. The circular enclosure, in which are a horse and the King's pavilion, represents the camp now empty. The King himself is represented pouring out a libation. On the left of the stripe we see the army marching over the hills.

The lower stripe represents the capture of the city Suguni in Assyria, which, as the Armenian inscription tells us, is called Urartu (Ararat). On the circular stripes we see a procession of captives bound with thongs round their elbows and thumbs.

These reliefs are most important and interesting, as showing the very high standard of technical skill attained in the 9th century B.C., by Assyrian sculptors, by whom Greek, and especially Ionian, art was at a later period largely influenced.

### 2.

RELIEF from the LION GATE at MYKENAE (Mycenae).  
Limestone. Mykenae.

The whole slab, on which the figures are carved in *alto rilievo*, still fills a triangular space in the wall of the citadel, above the gigantic lintel-stone of the city gate. The heads of the lions, which are lost, were carved from separate pieces of stone, and were turned threateningly towards all who approached the walls. The tuft at the end of their tails and their manes justify us in calling them lions, and we know that these animals were often employed as decoration of doors in the East. The singular pillar between the lions probably supported a symbol which filled the apex of the triangle, perhaps the head of Medusa as an *apotropaion*.



(avertor of evil), which would be peculiarly appropriate in a city said to have been founded by Perseus, the slayer of Medusa, before the Trojan war. (Pausan. II. 15, 3.)

Those who deny all connexion between these reliefs and Greek art assign to this monument a very early date, anterior to the war of Troy. But although both subject and treatment are Assyrian and heraldic in character, we need only compare this work with undoubted Assyrian sculptures to detect in it the Greek desire to be true to nature.

## 3.

ORNAMENT from the DOOR of "THE TREASURY of ATREUS,"  
at Mykenae. Limestone. British Museum.

Ancient writers ascribed to the prehistoric Cyclopes the construction of certain subterranean buildings in Orchomenos, Mykenae, &c., which were to the ancients, as to us, of unknown antiquity. The so-called "Treasury" of Atreus, which is more probably a sepulchral monument, is a round chamber, about 48 feet in diameter, and 50 feet in height, in the form of the old straw beehive. It was constructed by laying courses of skilfully hewn stones upon one another in such a manner that each succeeding layer projects slightly inwards beyond the one below it, until at last only a small aperture is left at the top of the building, which is closed by a coping stone.

The casts before us show some of the work by which the door of this wonderful building was adorned.

According to tradition, the builders of these sepulchres came from Lycia, where, as we know, Greek and Oriental influences met at a very early period. Their connexion is especially apparent in certain decorative forms and ornamental details.

## 4.

RELIEFS on a TOMB of GREY MARBLE from XANTHOS, in  
LYCIA, representing a Lion, Cubs, and Warriors. British  
Museum.

The lion constantly appears in art, and especially in that of Lycia, as the devourer of bulls, whence the epithet *ταυροκτόνος* applied to the king of beasts by Sophokles (Phil. 400). He was the sacred animal of Kybele (Cybele) the great Mother of the Gods, and drew her chariot.

These reliefs, though rude and realistic, are of high interest in the history of art, as the most important specimen of local Lycian art before it was influenced directly by that of Greece. They bear a striking resemblance to the most ancient reliefs of Mykenae, although they are much later, as may be seen from the style of the riders on another part of the tomb. The well-known connexion between Lycian and Assyrian art is clearly set before our eyes in this work.

**BRONZE RELIEFS of WINGED ARTEMIS.** Found at Olympia in 1877 about 60 feet west of the Temple of Zeus. Olympia.

This plaque, with repoussé work and engraved figures, probably clothed the pyramidal foot of a censer (Thymiaterion)? In the arrangement of the figures in stripes, and the manner in which the spaces between them are filled up by rosettes, &c., these reliefs strongly resemble the earliest Corinthian vase-paintings.

In the upper stripe are three Eagles, which may be intended to refer to the worship of Zeus. In the second stripe are two Griffins facing one another. In the third Herakles is represented kneeling, like an archer, and shooting a flying Centaur, who has an arrow in his right side, and another in his back. In the rear is a three-branched tree. Herakles and the Centaur are of the earliest type; the former is without his lion's skin and club, in a short, closely-fitting chiton, adorned with rosettes, and bordered with the maeander, and he has a quiver on his back and a sword by his side; the latter has human legs, as, according to Pausanias, he appeared on the Chest of Kypselos. In the lowest field is Artemis with four wings, as on the same chest, holding up two lions by their hind legs. A band, adorned with the maeander, cuts her long-girdled chiton obliquely.

This relief, with its repoussé work and fine graffito drawing, affords us an example of the way in which structures like the throne of the Amyklean Apollo, the temple of Athene Chalchichouchos, and the Sikyonian Treasury in Olympia, were adorned with bronze plates. The date is uncertain, but probably of 7th century B.C.

**BRONZE HEAD of a GRIFFIN** with *graffito* decoration, spirals, scales, &c., in earliest archaic style. Olympia.

[Not yet received.]

It was found at Olympia in 1878, 100 feet from the north-east corner of the temple of Zeus. Several fragments excavated with it appear to belong to the vessel of which it was the ornament. One of them bears a dedication to Zeus. Also from 7th century B.C.

**ARCHAIC IDOL.** Of bluish marble, found in Olympia by the German Expedition, 1875-1880. Berlin.

The covering of the head of this female figure resembles the Egyptian Pschent. The arms hang down close to her sides, and in each hand she holds an object which resembles a snake (?) for which reason she is generally called Hekaté.

**ARCHAIC STATUETTE of a GODDESS. Bronze. Found at Olympia by the German Expedition in 1878. Olympia.**

The stiff, rigid attitude of this figure, the legs of which are tightly bound by the dress, and the pad on the head show that it must have supported some object—a candelabrum or a mirror. The hair falls in a broad mass down the back, and on each side of the temples are snail-like curls. The eyes were probably made separately of silver. The position of the hands seems to indicate that Aphrodite is here represented.

9.

**BRONZE STATUETTE of GODDESS (Aphrodite?) Found at Olympia.**

9a.

**BRONZE STATUETTE of WINGED GODDESS (Aphrodite?).**

9b.

**ARCHAIC BRONZE STATUETTE of HERAKLES. Found at Olympia. Berlin.**

10-11.

**Two seated FIGURES of colossal size from Branchidae. Limestone. British Museum.**

These are two of a row of seated figures, ten in number, which, together with a lion and a sphinx, were brought in 1858 from the Sacred Way leading to the Temple of Apollo at Didumoi near Miletus. This famous sanctuary, which contained an image of the god by Kanachos, was founded by Branchus, son of Apollo, and was presided over by his descendants the Branchidae, who formed an hereditary priesthood. We learn from the inscription on one of them, No. 10, that it is intended to represent Chares, son of Klesis, ruler of Teichioussa, who offers to the god his own portrait statue, the oldest that we know of in Greek art in the world. The other (No. 11), the only one of which the head is preserved, represents a woman. The general effect produced by these statues reminds us rather of Assyrian than of Egyptian art, and they were ranged after the manner of Egyptian sphinxes on either side of the sacred way, along which processions marched. The main characteristics of the style are the massive heaviness and effeminate sensuous fulness of the proportions, especially about the breasts, which are essentially Asiatic. But we also observe in the type of the head and in the drapery a decidedly Greek element. The hair is divided into waving locks which flow

down the back; the fingers, toes, and ears are correctly indicated, though without much detail, which was probably supplied by colour. The dress consists of a talaric chiton which falls in parallel lines to the feet, and a wide mantle drawn tightly round the figure. By some writers they are regarded as the work of a Greek artist who had studied in Egypt; by others as one of many products of an independent Ionian school existing in Asia Minor, and contemporary with the Æginetan and Sicilian schools. Epigraphical evidence assigns them to the 6th century B.C. (580-520 B.C.).

## 12.

**ARCHAIC STATUE of a FEMALE**, dedicated by **Nikandra** to **Artemis** from **Delos**. Found in **Delos** by **Homolle** in **1877**. **Myconos**.

The statue represents a woman in the most primitive type. The figure stands tightly enveloped in a long garment and cut into two parts by a kind of girdle. No separation of the legs from the body is indicated, only the arms stick stiffly out. If we could regard it as an original work we must credit it with the very highest possible antiquity. But it is more than probable that it is the marble copy of a wooden idol, the form of which was hallowed by the piety of the worshippers.

It bears the inscription written after the manner called *Βου-στροφηδόν* (running first left to right then right to left). *Νικάνδρη μ' ἀνέθηκεν (ε) κηβόλ (ε) ιοχεαίρη κ.τ.λ.* (Nikandra offered me to (Artemis) the far darter who delights in arrows.)

## 13.

**FEMALE FIGURE**, seated, from **Arcadia**. In the **National Museum at Athens**. **Marble**.

This work has a striking analogy with the statues from *Branchidæ* described above in its flat rectangular surfaces, but it has less of Oriental fulness and softness, and a still more archaic and primitive air. It bears on the footstool the inscription *Αγισά* (or *Αγμεώ*) in very early characters, running from right to left.

## 14.

**STATUE of ATHENE**, seated. Found on the **N. side of the Akropolis at Athens**, at the exit of the grotto of *Agraulos*. **Athens**.

The Goddess is recognised by the ægis on her breast, the effect of which was heightened by colour. This too may be compared with the statues from *Branchidæ*, being related to them in general type, and still limited by conventional considerations, although it

shows a great advance in power and freedom in the details. It has been attributed to the sculptor Endoios (500, B.C.), who executed the statue of Athene set up by Kallias, a contemporary of Kimon. There are, however, many difficulties in this assumption, and our statue is probably of an earlier date.

## 15.

MARBLE RELIEFS from the TEMPLE of ASSOS ; in the Southern Troad in Asia Minor. Discovered in the beginning of the present century among the ruins of a Doric temple, and presented in 1838 to the Museum of the Louvre by Sultan Mahmoud II.

Further discoveries of a similar nature were made in 1881 during the excavations on the same site by an American expedition.

Contrary to the usual practice of the Greeks, who adorned only the "inactive" architectural members of a building, these reliefs are on the granite epistyle or architrave. The scenes portrayed on the Parian Metopes are—(a) a Galloping Centaur, of the later type, with four horse-legs, and (b) Two Sphinxes. The subjects on the slabs of the architrave are (c) Lions devouring Stags; (d) Bulls butting each other with their horns; (e) Banqueteers *reclining* at Table (No. 15), according to the post-Homeric custom derived from the East; (f) Herakles in contest with a Sea Monster (which the inscription on a vase painting with the same motive warrants us in calling a Triton), and Nereids in terrified flight.

The American discoveries consist of the following reliefs: (g), Herakles, Pholos, and three human-legged Centaurs; (h), Winged Sphinxes; (i), Lion and Boar; (j), Hind-quarters of a Lion; (k), Fragments of a Sphinx, (l).

Many of these reliefs, especially the contest of the beasts, remind us strongly of Assyrian works, and the paintings on early Greek vases, the decoration of which is decidedly Oriental in character. There is some difficulty in fixing an exact date for these works, as we have only internal evidence to guide us, and even this is somewhat conflicting. The fact that Herakles is without his lion's skin, which became his constant attribute at the end of the 7th century, does not seem to accord with the representation of the Centaur with four horse-legs, because in the earliest type the forelegs were human. It is also very remarkable that in the portions of the epistyle discovered by the Americans the three Centaurs are all in the earlier form, that of a complete man to whose back the hind-quarters of a horse\* are clumsily and inorganically attached. On the whole we are inclined to assign them to the 6th century. The principle of *Isoképhalism* is strictly

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\* Compare the archaic bronze statuette found in the ruins of the ante-Persian Parthenon. Perry's *Greek and Roman Sculpture*, p. 101.

observed at the expense of extraordinary violations of natural and relative proportions. The figures of the Nereids are less than half the size of Herakles and the Triton (*f*), who are therefore stretched out at full length, so as to bring their heads to a level with those of the sea Nymphs.

The absence of any central or connecting idea between the heterogeneous subjects of these reliefs exemplifies the well-known childish character of primitive art. (*Only one of the above slabs received.*)

## 16.

**FEMALE FIGURE in STONE** from the Polledrara Tomb, near Vulci. British Museum.

The Goddess (or woman ?) is dressed in a long talaric tunic, of the most archaic simplicity, girt at the waist, where the clasp is visible, over which is a mantle of a square form. The hair, which is arranged with elaborate care, falls in two long tresses to the breast, and flows far down the back. It is confined on the nape of the neck by a fillet after the manner of the old-fashioned perruque. The ears are high on the head ; the arms are pressed close to the sides as far as the elbow. The hands are stretched out, the right hand being open as if to receive offerings, and the left closed on the foot of a hawk. The bird has long horns, by which the Egyptians in the 20th dynasty (Rameses V. or VI.) denoted the soul of man. This symbol has been here imitated by the Etruscans, probably without knowing its significance. If, as seems probable, Aphrodite is here represented, the hawk takes the place of the dove. By some the figure is called Persephone (Proserpine), by others Isis, and by others again it is regarded as only the representation of a deceased woman.

## 17.

**FIGURES from the PEDIMENT of the MEGARIAN TREASURY.**

Found by the German Expedition in 1878 in the wall which surrounded the square Byzantine fortress on the W. of the Altis at Olympia. Olympia.

Each of the Hellenic states, whose representatives contended in the Olympic games, had a small temple-like building called a Treasury, in which the property of the community or of private individuals was preserved. The Treasury of the Megarians, known by the inscription *Μεγαρίων* and mentioned by Pausanias, was a small temple *in antis* in the old Doric style.\*

The group which adorned the pediment (16 feet long and 2½ feet high) consisted of five pairs of combatants and two corner figures. The Giants are in full armour as was usual in archaic art. The centre of the *αἶθρᾱ* (tympnum, pediment) is occupied by Zeus

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\* The *Antæ* are the pilasters which face the extended cella walls.

and a giant, who sinks, wounded, on his knee. To the right are Herakles and a wounded giant, Ares (Mars) kneeling, and a giant whose helmet fills the angle of the pediment. To the left, in strict parallelism with the right side, are also two pairs of combatants. To the left of Zeus are Athene (?) and her foe; then Poseidon (Neptune), and a slain giant. Out of the left corner a Sea monster is rising to help Poseidon.

Nine of the twelve figures are preserved, although from the friable nature of the material, a soft calcareous marl, they have suffered much. The best is that of a warrior on his knee, in half life-size, wounded in the ribs by a lance. His head sinks on his breast; he still holds up his shield mechanically on his left arm, while with his right he tries to ward off his foe. Every part of the figures was coloured except the nude flesh; the ground of the relief was sky blue.

The style of the work, which belongs to the 6th century B.C., may be compared with that of the Æginetan group (No. 48), and the subject with the Gigantomachia in the frieze of the great Altar of Pergamon (No. 205) at Berlin.

## 18.

**METOPES** from the oldest **TEMPLE OF SELINUS** in Sicily. Of a fine grey, tufaceous stone, covered with a thin coating of plaister and painted. Discovered in the Acropolis of the city by the English architects, Angell and Harris, in 1823. Palermo.

(a.) Represents, in very high relief, Perseus beheading Medusa, while Pallas Athene watches the operation with apparent satisfaction. The garment of the Hero looks like a mere apron, but may be the lower part of a tunic, of which the upper part was expressed by colour. His boots are peaked according to the fashion of the period, and he wears the (κυνῆ) hat of Hermes. Medusa has fallen on one knee, and remains perfectly passive, not to say cheerful, while her conqueror quietly severs her head from her body. In her arms she tenderly holds a small horse (Pegasus), which sprang from her blood. Her face is of the most ancient type, at the same time hideous and ludicrous, but she is as yet without her snakes, which the poets assigned to her at a later period. The figure to the left, in whom we recognise Athene, though she is without her usual attributes, stands motionless by the side of Perseus, wearing a long robe bordered by a meander. The peculiar and unnatural posture of the figures is characteristic of the most ancient style. Perseus is striding with long steps, yet the soles of both feet rest wholly on the ground. The legs and feet of both slayer and slain are in profile, to suit the exigencies of the relief style, while the face and breast are front face. The whole figure of Athene is front face except the feet. All three wear the stereotyped silly smile called "Æginetan." Perseus smiles as he thrusts his knife into the throat of his victim without looking

at her. Medusa looks equally self-complacent, and Athene, too, seems well pleased, but does not turn her head towards the bloody spectacle.

(b.) Represents Herakles and the Kerkopes, mischievous apish gnomes, answering to the goblins of the Middle Ages, who robbed and tormented him. He is carrying them at each end of a pole, like game captured in the chase, with their heads downwards. His figure is square, thickset, and Dorian in character, and he is represented with the smooth face and short hair of an athlete, which is remarkable, because in archaic art he is generally bearded. The other archaic characteristics noticed in the first metope occur in the second, and the style has the same defects in design and execution. These two belong to the end of the 7th century B.C.

[The following Metopes are not yet received.]

(c.) Is somewhat different in form, on which account some writers regard it as an *aváθημα* (votive offering). The subject is a Quadriga (or a Biga with a rider on each side), driven by a female charioteer. Two other female figures stand on either side of the chariot, with their heads on a level with that of the central figure. No explanation of the motive of this group has obtained universal acceptance. The figures appear to be female, but some writers conjecture that the charioteer is Oinomaos, others suggest Helios, or Selene, or Phaethon; others, again, see in it the Return of Kora (Proserpine), accompanied by Hades and Demeter (Pluto and Ceres); in which case the companion group in the centre would probably be the Rape of Kora from the fields of Henna.\*

Two other metopes were discovered by the same English travellers in the ruins of a later temple which stood, not on the Akropolis of Selinus, but in the lower town. One of these (d), of which only the lower half is preserved, represents the contest of a goddess (Athene) with a giant (Enkelados?), who lies prostrate before her. He is stretching out his right hand to ward off her attack, and his lofty helmet is falling from his head. The goddess plants her foot on his thigh, and is probably brandishing her lance.

The contrast between the heavily robed goddess and the nude giant is very effective, and the drapery itself is treated with a skill worthy of the latter half of the 6th century B.C.

Four other metopes from a still later temple of Here, on the eastern hill of Selinus, not earlier than the 80th Ol. (460 B.C.), show still further progress. The subjects are—

(e.) Herakles in combat with an Amazon, whom he seizes by her Phrygian cap and forces to the ground.

(f.) Athene, with helmet and ægis, in a rich robe, with the usual conventional folds, very similar to that of the same Goddess in the Æginetan group; she is slaying a Giant, whom she seizes by the head.

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\* Vide A. S. Murray's History of Greek Sculpture, p. 104.



(g.) Aktæon torn to pieces by his dogs. According to one variation of the myth, Zeus, being offended with Aktæon for aspiring to the hand of Semele, ordered Artemis to throw a stag's hide over him that he might be hunted by his own hounds. The relief, which is very indistinct, is supposed to represent him in this disguise. Artemis wears a cap and Aktæon a sword.

(h.) The meeting of Zeus and Here on Mount Ida, described in Homer's *Iliad* (XIV., 315).

Of these later metopes, as of the earliest, the material is tuffaceous limestone, but the faces, hands, and feet of the female figures are of white marble; they show an extraordinary advance in the knowledge of the proportions of the human form, and, in spite of their archaic character, are full of the finest Greek feeling. As they belong to a period (460 B.C.), close on the golden age of Pheidias, we might expect still greater freedom; but we must remember that they were executed in a Dorian colony in Sicily, to which Attic influences had little access, and, above all, that the traditional manner of the older metopes would naturally be admired and imitated.

## 19.

FOUR-SIDED MEMORIAL STELE in SPARTA. With reliefs in the oldest style of Peloponnesian art.

On each of the two broader sides is a very similar pair, a man and a woman, and on the two narrower sides respectively a rearing serpent. Of the two men the one is beardless, while the other has a pointed beard; and the women differ in their dress. In both scenes the man has his left arm round the woman's neck as if caressing her, but in the one case he is offering her some object (ring? necklace?), and in the other he is thrusting a sword into her neck.

No interpretation as yet given of these scenes is altogether satisfactory. According to the one most generally received they represent the treason of Eriphyle. On the one side Polyneikes is offering her the famous necklace of Harmonia, the work of Hephaestus (Vulcan), and thereby seducing her to persuade her husband, Amphiaræos, to join the expedition of "the Seven against Thebes," in which certain death, according to the oracle, awaited him. On the other side, Alkmaeon, son of Amphiaræos, is fulfilling the command of his father, and of the oracle of Delphi, by putting his mother to death. The serpents represent the Erinnyes (Furies) by whom the matricide Alkmaeon was pursued.

According to another, and we think better, explanation of the groups we have here two different and entirely unconnected scenes. The one is erotic, and represents Zeus, in the form of Amphytryon, and Alkmene whom he betrayed by impersonating her husband. On this occasion, however, he gave her, not a ring, but a bowl, which was afterwards exhibited in Sparta. On the other side,

according to this view, Menelaos is threatening to kill Helen after the fall of Troy. The snakes on this supposition would only have the ordinary sepulchral significance.

## 20.

**VOTIVE RELIEFS to the INFERNAL DEITIES.** Of a greyish blue stone. Lately discovered at Chrysapha, near Sparta. Sparta.

Several reliefs almost identical in subject but differing in the period to which they belong have been discovered in the same neighbourhood. The best of these is in the possession of M. Sabouroff, late Russian ambassador at Berlin, of which we hope to obtain a copy. These reliefs are no doubt intended as *δραθήματα* (offerings) to the deities of the lower world, Hades and Persephone (Pluto and Proserpine), who are represented sitting side by side on thrones and receiving the offerings of their worshippers. The presence of the serpents is a sure indication of their sepulchral character. The style is in the highest degree archaic, and they afford an excellent example of the *technique* of the Greek relief formed by cutting out the figures on a flat surface after the manner of wood carving. The hair is arranged under a narrow *tania* in the typical corkscrew curls, and in long braided tresses, suitable to deities, over the back and breast. The ears are very high up and projecting, and the eyes even when in profile are seen in their whole length as if laid on to the surface. The God, whose face is turned full towards the spectator, holds a *cantharus* in his right hand which has induced some writers to call him Dionysos. Only one leg of each figure is visible, and of the Goddess little but her face in profile. With her left hand she is lifting her veil, and in her right she holds the emblematic pomegranate given by the bridegroom to the bride on entering the nuptial *thalamos*. Under the *cantharus* are two worshippers, male and female, the former bearing a cock in his right hand and a cake or egg in the left; the latter a lotus flower or a pomegranate. Behind the throne is a snake partly covered with scales, with a crest on his nose and a long beard.

These reliefs should be compared with those of the Harpy Tomb, No. 46.

## 21.

**RELIEF of a PROCESSION of DANCERS** from Teichioussa, near Branchidae. British Museum.

It is a work of the end of the 6th century B.C., important as one of the earliest examples of the stratified arrangement of figures, so that one figure is partially covered by another, as in the case of the horsemen in the cella frieze of the Parthenon.

## 22.

The "LEUKOTHEA RELIEF," so called. Marble. In the Villa Albani at Rome.

This is also a sepulchral relief, representing a deceased woman. The stately chair on which she sits and the figures standing reverentially before her suggested the idea of a Goddess, but the wool-basket (*talaros*) under her chair is more in accordance with that of a careful mother of a family. She is nursing her youngest child, and there are two older daughters in the background. The woman, who appears to be placing a garland on the child's head, is probably a servant of the deceased. This work too may be compared with the Harpy Monument (No. 46) to which it is related in style and school.

## 23.

A FRAGMENT of an ARCHAIC SEPULCHRAL STELE.

Marble. Found in Ægina. Ægina.

In this relief we see the lower half of two female figures, the one seated on a stately chair, and the other standing before her. The seated figure holds a pomegranate in her left hand, while with her right she clasps the hand of the woman standing. Both figures are completely clothed and bear a strong resemblance in style to the "Woman mounting a Chariot" (No. 39) and to the female figures of "the Harpy Tomb" (No. 46).

## 24.

ARCHAIC HEAD of a GOD. Bronze. Found at Olympia in 1877 about 50 feet from the S.W. corner of the Temple of Zeus, whom it is perhaps intended to represent. Olympia.

The head, which was cast separately, was united to the body by an iron stanchion, of which the remains are still visible in the neck. This is probably the oldest extant representation of Zeus. (*Vide* Ausgrabungen zu Olympia, Vol. III., p. 14, Pl. XXIIa. and b.)

## 25.

FEMALE HEAD in bronze from Cythera. Berlin.

This youthful and beautiful head, in very antique style, is probably intended to represent Aphrodite. The eyeballs are of ivory, the lost pupils of the eyes were probably of precious stones or metal. The full rich head of hair was surrounded by a ring-shaped diadem, and the hair turned up on the back of the neck in a

kind of *krobylos*. The absence of earrings has been urged as a proof that the head is male, but the same want is observed in undoubted heads of Aphrodite on coins also found in Cythera. In almost all the details of the arrangement of the hair, in the ornaments, and in general expression it resembles the head of the Venus of Knidos in the Vatican, although it is probably a work of the Peloponnesian school from the beginning of the 5th century B.C.

## 26.

## SPHINX from SPATA, in Attica. Marble. Athens.

The Sphinx was introduced into Greek mythology from Egypt, where the oldest and largest specimen of this composite monster is to be seen at Gizeh, dating from the fourth Egyptian dynasty. The Egyptian sphinx was originally wingless, but Layard remarks that in the eighteenth dynasty the form was modified by foreign influences, and was represented in Egypt under an Assyrian type, with wings. The first winged female sphinx meets us in the palace of Esarhaddon, in the 7th century B.C. The oldest Greek sphinxes are found in reliefs of ivory and glass, from the tombs of Mykenæ and Spata, and on the frieze from Assos. These are winged; but the female sphinx from the sacred way at Miletus is without wings.\*

The sphinx was frequently introduced into architectural ornament; it is also found in figures in the round and reliefs on graves, as a statue resting on the top of a pillar,† and very frequently in vase painting, &c., and always with a sepulchral signification. This figure from Spata probably stood on a pillar as the crowning of a tumulus. It is very interesting as affording one of the earliest examples of polychrome painting; the feathers were coloured red, dark green, or blue.

## 27.

## ARCHAIC HEAD of a FEMALE in marble. Villa Ludovisi.

[Not yet received.]

According to Prof. Helbig it is of a marble otherwise unknown at Rome. Most writers regard this interesting head as belonging to a statue of Here, but Kekulé conjectures that it is intended to represent Aphrodite, whose image in the archaic period had none of the soft alluring beauty which the art of a later, less religious, age was wont to lavish on her.

Opinions vary also as to the period to which it belongs, some writers comparing it with the Apollo of Miletus (by Kanachos) or the Apollo of Tenea (No. 30), and others with the group of Harmodios and Aristogeiton (No. 47). It is, however, undoubtedly the work of a Greek chisel.

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\* Newton's Travels, &c., II., p. 535.

† Euripides' Phœnissæ, 823.

**COLOSSAL HEAD of HERE.** Of a soft calcareous stone Found by the German Expedition in 1878 in the Heraion at Olympia. Olympia.

The head is probably a fragment of the temple-image of the Goddess seated on a throne mentioned by Pausanias. The remains of the basis, which have also been found, are of the same local material.

The *kalathos* on the head appears to have been adorned with stripes, or a row of upright leaves. Red colour was only found on the knot of the back'hair, and the *taenia* (fillet). The curiously oblique line of the eyeballs is explained by the fact that the Gods were supposed to look down at their worshippers. The circle of the iris was scratched with a sharp instrument, and the pupil was probably marked by colour.

This highly archaic head is of great historical importance, as we must conclude from the nature of the stone that it was executed on the spot.

**APOLLO of ORCHOMENOS.** From Skripu, in Boeotia. A rude archaic statue of a greyish marble intersected by white lines peculiar to Boeotia. Athens.

A considerable number of figures of the same type in various stages of development have been found in Greece and the Greek islands, of which the best known are the Archaic Statue from Athens in the British Museum, the Apollo of Thera at Athens, the Apollo of Tenea in Munich, and the Strangford Apollo in the British Museum. The sharp angular forms of these statues remind us of the wood carving of the Attic Dædalids, of whom the best known are Dipoinos and Skyllis, and to these Attic wood carvers we may attribute the creation of the type.

All these statues answer very exactly to the description given in Diodorus\* of a *xoanon* (wooden image) of Apollo by Telekles and Theodorus (580 B.C.) who are said to have followed the Egyptian type. The designation Apollo which is generally given is further justified by the Pompeian painting in which a figure of a God, evidently Apollo, of exactly the same type as the statues in question, is seen behind an altar.† But we learn from Pausanias's description‡ of the statue of Arrachion, the pancratiast, that not only Gods, but heroic victors at the games were sometimes represented in the same manner.§

The Apollo of Orchomenos holds the middle place between the still ruder Apollo of Thera and the more advanced Apollo of Tenea (No. 30.).

\* I., 98.

† VIII., 40-1.

‡ Descrizione di Pompeii, p. 133.

§ Annali del' Istitut., XXXIII., 80.

## 30.

**APOLLO of TENEA** (*hodie Attiki*). Marble. Found in the village of Attiki, about seven miles from Corinth in 1846. Munich.

We learn from Pausanias (II., 5, 4,) that Apollo was worshipped as chief God at Tenea, and no doubt he is represented here. This celebrated figure shows a considerable advance when compared with the Orchomenian and Theraean statues, both in anatomical knowledge and technical skill; but the type is the same, and the same marked characteristics are repeated. The attitude is that of a soldier at the word "attention," but the hands are closed with the thumbs to the front. The figure rests equally on both feet, the soles of which are flat on the ground from heel to toe, though one leg is somewhat advanced before the other. The expression on the face is quaint and almost idiotic, the head is small, the lobes of the ear flat and large. The eyes which lie obliquely are full and protruding, the eyebrows highly arched, the mouth wide, with thick lips closely pressed together, the shoulders are broad, the hips narrow, the thighs large and heavy. The hair is very carefully arranged in small snail-like curls round the forehead from ear to ear, and is bound by a broad band round the head. It is combed behind in a waving mass over the neck, and gradually widens down the back until it nearly reaches from shoulder to shoulder. The corners of the mouth are drawn up into a vacant smile, and the artist has tried to give additional expression to the face by impressing a dimple on the chin.

## 31.

**The STRANGFORD APOLLO.** Provenance unknown. Marble. British Museum.

This figure shows a very marked superiority over the preceding statues, both in the organic details, and in the treatment of the nude surfaces. Brunn thinks that it belongs to the second class of Apollo types, in which the arms are no longer close to the sides. The bones of the skeleton are more correctly given, and over this framework the system of muscles is spread out with considerable accuracy and clearness. It may be classed with the sculptures of the Western pediment of the temple of Ægina (No. 48), and may serve together with these to give us an idea of the archaic style of Kanachos, Kallon, and Hegesias.\*

## 32.

**HERMES MOSCHOPHOROS** (*i.e.*, bearing a calf). Marble statue found on the Akropolis at Athens. Athens.

This highly archaic, sadly mutilated figure, is supposed by most writers to represent Hermes, but by some Apollo. The head is

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\* A. S. Murray, p. 109; Perry, p. 58.

covered by a kind of cap. The hair is arranged over the forehead and temples in the usual typical corkscrew curls, and falls in three long locks down the back and in three corresponding ones on the shoulders and over the breast. The upper lip is smooth, and the beard is represented by a flat surface somewhat raised above the cheeks down to the chin, where it ended in a point now broken off. The hair of the beard, of which there is now no trace, was represented by colour. The eyes of glass, enamel, or metal were inserted in the now empty sockets. It is a matter of dispute whether the figure is nude or clad in a leather-like garment of a square form, once made more evident by colour. If the figure represents a God, the animal must be regarded as an attribute; but this is not certain, as Pausanias mentions a statue of Biton carrying an ox.

## 33.

ARCHAIC STATUE of a GODDESS (HERE ?) White marble.

Found near the Heraion (Temple of Here) in the Island of Samos. Louvre.

In its general hieratic character, in its serene impassibility and archaic severity, it resembles the figure dedicated by Nikandra from Delos (No. 12), but shows a great superiority to that work in technical mastery, the nude parts being modelled with great power and skill. But the chief attention of the artist was directed to the drapery, which is extremely rich and elaborate, and in this respect coincides with the inscription found in the Island of Samos, concerning "the rich attire" (*kosmos*) of the Samian goddess Here.\* Her dress consists of (a) a long tunic of light material, which tightly envelopes the whole body and gives it a cylindrical form. It is arranged on the bosom in parallel folds, and girdled round the waist by a simple cord; (b) a kind of shawl crossing over the breast, fastened on the shoulders and arms by several clasps, but open from the elbow downwards so as to display the arms; (c) a mantle of somewhat thicker material passing over the left hip and covering the whole back of the statue; (d) a band, bordered on the right side like the mantle, falling from the back of the neck.

The attitude is simple, the right hand hangs close to the side with the thumb turned outwards. The left hand, on the bosom, is closed, and has a hole in it for the reception of an attribute. It is conjectured from a slight rise in the mantle on the shoulder that the figure was veiled.

The part of the mantle fastened to the girdle bears the inscription *Χηραμύης μ' ἀνέθηκεν τῇ Ἡρῇ ἀγάλμα* (Cheramues offered me as a pleasing gift to Here). It is in all probability an image of Here herself, in her character of veiled bride, in which she was especially worshipped in Samos, where, according to the legend quoted by Varro, she was married to Zeus. The first image in-

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\* Carl Curtius. *Inscr., &c., zur Geschichte v. Samos.* Lübeck, 1877.

tended to represent Here in Samos was a plank (*σάβη*), the second was the xoanon of Smilis.\* Our statue belongs probably to the end of the 6th century or the beginning of the 5th century B.C.†

## 34.

APOLLO "on the OMPHALOS"? Of Pentelic marble. Found in the Theatre at Athens. Athens.

This singularly powerful and athletic form is the most ancient and best preserved of several copies of some celebrated original, possibly by Kanachos (500-460 B.C.). It is generally supposed to have stood on an *omphalos* found in the same place, which bears the marks of feet, and if so we must recognise in it the Delphic Apollo. Its connexion with the omphalos, however, is a matter of great doubt,‡ and even the designation of Apollo is warmly disputed. It resembles very closely the "Apollo Choiseul Gouffier" in the British Museum, and another statue in the Capitoline Museum at Rome. The resemblance is especially remarkable in the very peculiar arrangement of the hair, which in front is divided into two large wavy curls over the temples, and is gathered behind into two long tails which are wound round the head and serve as a band to the shorter hair in front. This singular *coiffure*, which hardly suits the "unshorn Apollo," is also found on some heads in Berlin, and on one from Cyrene in the British Museum.

## 35.

SEPULCHRAL STELE by ARISTOKLES, the son of ARISTION. Found at Velanidezza, in the east of Attica, in 1838. Theseion at Athens.

This interesting work bears the inscription, ΕΡΓΟΝΑΡΙΣΤΟΚΛΕΟΣ, "the work of Aristokles," close under the feet of the figure, and ΑΡΙΣΤΙΟΝΟΣ at the top of the plinth. The latter name has been generally taken to be that of the deceased. It is probably the name of the artist's father.

The form and attitude of the figure, sculptured in low relief aided by colour, is rightly regarded as representing the type of the simple sturdy citizen and warrior of the Marathonian age, although it is probably from the end of the 6th century B.C.; of an earlier date, therefore, than the famous battle. The tightly-fitting cuirass is lined with leather, which is carried down below the armour, and protects the thighs and upper arms. The greaves follow exactly the form of the legs, and are also of leather. On the head is a skull cap, in which there is a hole for the crest.

\* Pausan. VII., 4, 4.

† Bulletin de Correspondence Hellenique, 1860, p. 481. Comp. Newton, National Review, No. 8, p. 465.

‡ Botticher. Königl. Museen, No. 585.



The beard is pointed, and the hair, both in front and behind, is arranged in a stiff row of corkscrew curls. The details of the armour are worked out with all the careful minuteness of a vase painting. In the nude parts the work is inferior, and great fault may be found with the proportions of the figure. We must remember that it is the work not of a great artist, but rather of an artisan; yet the general effect is extremely pleasing, and the skill with which the figure is "economised," as Welcker expresses it, into the narrow space is very striking. Much of the original effect of the elaborate details of the dress is lost to us from the want of colour which was used to give them prominence.

## 36.

**HEAD of a DISKOBOLOS.** Marble. From a sepulchral stele, found in the great wall of Themistokles, which, being constructed in all haste under the pressure of imminent danger, contained many antique materials. It must, therefore, be older than 478 B.C. Athens.

This is one of the very few reliefs which belong to the period before the end of the Peloponnesian war, and is a very interesting specimen of old Attic art. It is evidently a portrait, and is still more individual in its character than the Stele of Aristokles. According to the conventional manner of the earliest Attic profiles the eye is given in its full length and breadth, in the form of a plum-stone. The outline is delicately drawn, the soft parts under the eye are rendered with great feeling, and the modelling of the cheek and chin are very fine. The abundant hair is bound into a thick heavy mass, like the now obsolete *chignon* of our own times, with a round knob at the end which rests on the back. This, no doubt, faithfully represents the *coiffure* of the Attic Ephebos of that period, which is by some considered as identical with the *Krobilos*, common to the old Athenians, Ionians, and Lycians. The left hand, which is clearly seen, holds the large disk beside the head. A fragment of the left leg has been found in a marching position; it is, therefore, probable that the whole relief represented the deceased as a diskobolos on parade, holding up his disk, the emblem of his skill and his glory.

## 37.

**SEPULCHRAL STELE of a MAN with a DOG.** Found at Romaiko, near Orchomenos. Marble. Orchomenos.

It bears the inscription 'Αλξήνωρ μέποιήσεν ὁ Νάξιος ἀλλ' εἰδέσθε ! (Anxenor of Naxos made me, just look!) As much as to say "I am the work of no mean artist," as other stelai for the most part were. The deceased is represented holding out a locust, the enemy of the countryman, to his dog. The merit of the work is very unequal in different parts. The upper arm, in which the veins are carefully expressed, is moulded with

intelligence and skill, while the left foot is fore-shortened in a very unnatural and ugly manner. The mantle, too, is out of harmony with the form which it envelopes, and reminds us that drapery was the last thing in which Greek art reached perfection. The power of the painstaking artist was not equal to his good will or to the complacency expressed in the inscription.

This Stele is referred by Overbeck (*Ges. d. griech. Plastik*, I, p. 145) to Ol. 70 (500-497 B.C.).

Very similar to the preceding is a—

## 38.

**SEPULCHRAL STELE of a MAN with a DOG.** Formerly belonging to the Borgia collection, and known by the name of "Odysseus with his dog Argos." Marble. Naples.

It represents the deceased leaning on a long staff with a small bottle (*ἀγκυβόη*) hanging from his wrist, which is probably the oil flask of an athlete. The figure is in very low relief, like the stele of Aristokles, clad, not in armour, but in the long and flowing robe of a citizen of the old school. The right foot is in profile, although the knee is to the front, a fault which is owing to the exigencies of the relief style.

## 39.

**WOMAN mounting a CHARIOT.** A marble relief from the Akropolis at Athens. Athens.

This is one of several reliefs in the Attic style, found in the same place, and supposed to be parts of the frieze of the ante-Periklean Hecatompedon, on the site of which the Parthenon was constructed. The designation woman or goddess is not undisputed; and there is no certain indication of sex or rank; but the delicacy of the arms and hands and the general effect of the figure seem to justify it. It is true that women, at the period to which the relief belongs, did not generally act as charioteers; but Pausanias \* mentions a statue of Euryleonis, set up at Olympia in honour of her victory in a Biga; and another, by the sculptor Apellas,† of Kyniska, sister of Agesilaos, King of Sparta, who, he says, was the first woman who bred horses and bore away the prize in the Olympian chariot race.‡

The folds of the drapery in this relief are still in the highest degree conventional and artificial, and contrast strangely with the natural and gracefully flowing lines of the nude parts. An attempt is made to distinguish between the woollen stuff of the upper garment and the linen robe which is thrown across her shoulders.

Some authorities regard this figure as a male charioteer in the typical costume; others see in it a "wingless victory," forming part of the decoration of a frieze.§

\* III., 17. 5.

† VI., 1. 2.

‡ III., 15. 1.

§ Schöne, *Griech. Reliefs*, Taf. XV., 73.

**ARCHAIC RELIEF.** Marble. Found in the Island of Samothrace in 1790. Louvre.

The fragmentary slab of marble which it adorns is probably the arm of an official chair. It contains three figures, inscribed respectively with the names of Agamemnon, Talthybios, and Epeios, of whom the first is seated in state, while the two last stand reverentially behind his chair as if at some solemn conference of chiefs at Troy. The frame on the right side of the slab, which is very much broken, had the form of the scaly neck and open jaws of a horned monster. The upper border is ornamented with flowers and palm leaves, and the lower one with a simple plait common to Oriental (Assyrian), Greek, and Etruscan works of art. The style of the relief is highly archaic; the beards are pointed and nearly horizontal; the eyes are seen in their whole length, and the feet are flat on the ground. It probably belongs to the first half of the 6th century B.C.

**UPPER HALF of ATTIC RELIEF** representing Hermes (or Theseus?). Marble. Found on the Akropolis at Athens in 1859. Athens.

The style and execution of this beautiful relief are so similar to that of the "Woman mounting a Chariot" that they are generally supposed to have formed part of the same composition. The figure is bearded, and wears the Thessalian hat like the Hermes and the Theseus of the earliest type. The knot at the back of the head, like that of the "Woman mounting a Chariot," is supposed to represent the *krobylos*. This relief bears a very striking resemblance both to the Hermes in the act of leading the three goddesses to be judged by Paris, and to the Theseus leaning forward to throttle the Minotaur, as they are depicted on ancient Greek vases.

**HERMES KRIOPHOROS** (Rambearer). Archaic relief of Pentelic marble from one side of a square altar. Athens.

The god Hermes is represented in the oldest form, with a wedge-shaped beard (*σφηνοπύγων*), with the hair carefully combed and curled falling on to the breast, and bound on the back of the neck into a *krobylos*. He carries a chlamys on his left arm and a *kerykeion* in his right; and on his shoulders is a ram, the execution of which is very remarkable for the soft pliancy with which it is adjusted to the neck of the bearer. Pausanias relates that Hermes stayed the plague in Tanagra by carrying his favourite animal the ram round the city walls, and that Kalamis was com-

missioned to execute a statue of the God in honour of this event. This relief, as well as the following statue and statuettes, are probably copies of the work of Kalamis, to whom, however, we cannot ascribe the invention of the motive, since we have seen a far more archaic statue of the same God carrying a calf (*μοσχοφόρος*) (No. 32) found on the Akropolis at Athens in 1864.

## 43.

**HERMES KRIOPHOROS.** Marble statue in Wilton House.

Supposed to be a reproduction of the Hermes Kriophoros of Kalamis at Tanagra, mentioned by Pausanias, which is also copied on a coin of that town, and "in an archaic statuette of terra cotta from Gela in Sicily, in the British Museum."\*

44 *a, b, c.*

Three **ARCHAIC BRONZE STATUETTES** of **KRIOPHOROI** in the Antiquarium in Berlin.

No. 44*a*, the oldest of these figures, was found in Krete and probably dates from the 6th century, B.C.

No. 44*b*, the smallest of the three, is from Capua, and belongs to the early part of the 5th century, B.C.; and

No. 44*c*, the poorest work of the three, was found in some place in Etruria.

## 45.

The **HEAD** of **ATHENE**. From a statue found in the Akropolis at Athens. One of the earliest specimens of Attic archaic art. White marble. Athens.

As on the oldest Attic coins, she wears a closely-fitting helmet with a low crest and a long neck-piece. On the crest is a long hole for a plume, and under it is a broad band, in which are 18 holes, intended to receive a garland or some other ornament, and the ears are pierced for rings; the eyes are full and prominent, and the broad forms of the face are in the severe style of archaic art. On its first discovery it bore evident marks of colour.

## 46.

The "**HARPY**" **MONUMENT**. Discovered in 1838 on the Akropolis of Xanthos in Lycia by Sir C. Fellows. Limestone. British Museum.

This very interesting and beautiful work consisted of a rectangular tower, about 20 feet high, made from a single block of limestone, with a flat roof, immediately under which, on all four sides, was a frieze or *zophoros* of marble, bearing marks of various

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\* Murray's Hist. of Greek Sc., p. 187.

colours. In the W. side, which was considered as the front in Grecian sepulchres, and under the figure of a cow with a calf, is a small rectangular opening, through which the urn containing the ashes of the dead may have been introduced, with the customary utensils and ornaments.

It appears to have been the custom among the Carians and Lycians to bury their dead at the top of a tower of this kind, as we learn from Arrian's description of the tomb of Cyrus.

On the right hand of the opening is the form of a Goddess (Kora, Persephone?) enthroned, whom three women are approaching with offerings of flowers and fruit. On the left is a similar female form (Demeter?), also enthroned, but without worshippers. On the three other sides are male deities enthroned, to whom various gifts are brought. On the two narrowest sides are Siren-like forms with egg-shaped bodies, wings, human arms and hands, bird's legs with claws, and feathered tails, generally called Harpies, though their faces and action are benevolent and gentle, who are bearing away the souls of the departed in the form of little children. On one of these sides another little figure is kneeling on the ground, with all the marks of grief, and watching the departure of the beloved.

Under the throne of the God on the north sidelies an animal, probably a bear. A warrior, very like in dress to the figure in relief by Aristokles (No. 35), is presenting his helmet as an offering to the God.

No entirely satisfactory explanation has been given of the significance of these reliefs, to which Greek mythology affords no key. Some regard the egg-shaped bodies of the enigmatical "Harpies" as symbols of death as the commencement of a new life; others see in them demons of storm and death.

They belong probably to the latter half of the 6th century B.C. (540-500), and may be compared in style with the so-called "Leucothea" relief (No. 22) in the Villa Albani, and the colossal statues from Branchidæ (No. 10), which they resemble in the massive fulness of the forms, which we recognise as Ionian.

#### 47.

**HARMODIOS and ARISTOGEITON.** Two marble statues, formerly at Rome, where they were seen by Winckelmann, and falsely regarded as gladiators. Naples.

The late Professor Friederichs recognised their true character and connexion, and arranged them in a group according to the representations in the relief on a marble chair at Athens, on an Attic tetradrachm,\* and on a Panathenaic prize vase found by Mr. Dennis at Cyrene.

Soon after the assassination of Hipparchos in 514 B.C., by Harmodios and Aristogeiton, the latter were hailed as the

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\* See pl. 41, 42 in Perry's Greek and Roman Sculpture, p. 108.

national heroes of freedom, and their statues by Antenor were set up in the Orchestra (*τόπος τιμωρίας εἰς παράγγυον*)\* at Athens, where the Polemarch offered sacrifices for the State. These statues were carried off by Xerxes in 480 B.C., and others in bronze by Kritios and Nesiotes set up in their stead, of which the marble statues at Naples are in all probability copies. The head of Aristogeiton, the older of the two friends, though antique, does not belong to the figure; the real head would be bearded as in the relief; both arms of both figures and the right leg and the lower part of the left leg of Harmodios are restored.

This interesting group affords an excellent example of the style of Kritios and Nesiotes, described by Lucian as "compressed, sinewy, rigid, and sharply outlined." In spite, however, of its archaic severity this work has been highly admired both in ancient and modern times, as manifesting in a very high degree the care and diligence characteristic of the age to which they belong, combined with a certain refinement and grace which are essentially Attic. Especially admirable is the beautiful rhythm of the limbs of these powerful and noble forms.

#### 48. a. to o.

The PEDIMENTAL GROUPS from the TEMPLE of ATHENE, in Ægina. Discovered in 1811 by J. M. Wagner, bought by Ludwig I., of Bavaria, and restored by Thorwaldsen. Munich.

According to the usual practice of Greek art the victory of the Greeks over the Persians in the Bay of Salamis in 480 B.C., in which Ægina took a distinguished part, is here celebrated by a representation of the mythical exploits of earlier ages. The Æacidae, the national heroes of Ægina, marched twice against Troy, once in the time of Herakles, and again as allies of Agamemnon and Menelaos in the siege of Troy.

The eastern pediment represents the former action in which Herakles is accompanied by the Æacid Telamon.

The subject of the western pediment is the struggle between the foremost Greek and Trojan heroes for the body of Achilles.

The figure of Athene, in strictly archaic style and attitude, occupies the centre of both pediments, as witness and arbiter of the contest. The effect of these symmetrically arranged figures was greatly heightened by the use of colour and by various details of armour and ornament represented in bronze.

The restoration by Thorwaldsen, though no doubt faulty in some respects, and especially in the style of the heads, is on the whole satisfactory. The arrangement of the figures is still a matter of dispute, but that of Professor Brunn, the greatest authority on the subject, is generally accepted.

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\* Timaios. Lexicon, sub voce "Orchestra"; comp. Wachsmuth, Athen, p. 107; Pausan. I. 8, 5.

In style the Æginetan marbles still belong to archaic art just before its development into full freedom. Professor Brunn is of opinion that both the structure of the figures and the arrangement of the drapery in the western pediment are so much more antique and conventional than in the eastern group as to justify the assumption that though executed simultaneously, they are the work of an older and a younger artist respectively. In date they belong to the earlier half of the 5th century B.C.

### FIGURES of the EASTERN PEDIMENT.

#### a. HERAKLES. Munich (Glyptothek, No. 54).

A short thickset figure, with closely fitting helmet, the front of which is in the form of a lion's head. Over his short coat he wears a breastplate edged with broad strips of leather, and on his left side was a quiver. He is kneeling on the right knee, in the typical attitude of an archer, and is on the point of discharging an arrow.

The end of the nose, the left hand, the right forearm, half the right foot, the left leg below the knee, and some of the leather strips below the breastplate are restored.

#### b. DYING TROJAN. Munich (Glyptothek, No. 55).

This bearded warrior has fallen on his left side and tries to support himself by his shield. His right arm which held his sword falls powerless in front of him; the right leg is a little drawn up in the effort to raise himself from the ground. The deadly wound from which his life is oozing is just below the right breast. Professor Brunn thinks that the painful expression in the eyes and mouth is indicative of the approaching death struggle; but it differs little from the stereotyped "Æginetan smile" on other faces in the group.

The crest and half the nose-piece of the helmet, four fingers of the left hand, four toes of the left foot, the right leg from the middle of the thigh downwards, and several places on the shield are restored.

#### c. FOREMOST CHAMPION of the TROJANS. Munich (Glyptothek, No. 56).

Formerly called Telamon. Advancing with the left foot, he protects himself with his shield, and is preparing to thrust with the lance? in his right hand.

The head, right and left hands, the left leg, the right thigh and heel, and the whole of the shield except the part close to the shoulder, are restored.

d. **FALLEN WARRIOR.** Munich (Glyptothek, No. 57).

The present restoration of this figure is generally acknowledged to be incorrect. The surface of the marble shows that the left side was exposed to the weather, and therefore that the warrior should be resting on the right arm, in which position he should correspond with the fallen figure at the feet of Athene in the western pediment.

The head, the right arm, the left arm and shield, the right leg, the left leg from the knee downwards, and the part of the greaves above the knee are restored.

e. **YOUTH BENDING FORWARDS.** Munich  
(Glyptothek, No. 58).

This entirely nude figure is represented in the act of stooping to raise and bear away the body of a fallen comrade, and answers to (k) in the western pediment. The hair is arranged in front in the small conventional curls, and in two plaits on the nape of the neck. The back of the head which looks bald was probably painted to represent smooth hair.

The nose, both arms, the greatest part of the right foot and the left foot are restored.

**The FIGURES of the WESTERN PEDIMENT.**

f. **ATHENE.** Munich (Glyptothek, No. 59).

The Goddess, who is represented on a somewhat larger scale than the rest, stands in the centre of the tympanum with shield and spear motionless and apparently uninterested in the scene before her. Her impassive immobility and the archaic details of her drapery give her almost the appearance of a temple statue. Especially remarkable is the position of the feet, which has been variously explained, but it is probably only due to a close reverential adherence to antique hieratic types, and may be seen in the feet of the figures in the oldest Selinuntian Metopes (No. 18). She is robed in a neatly crimped lower garment, visible under the left arm and at the right elbow, over which is the *peplos* which passes under the left arm, and is fastened on the right shoulder from which it falls over the arm. The breast is covered with the *ægis*, which falls down the back as far as the knees, and on which the scales and snakes and Gorgoneion were represented by colour. The hair is arranged in typical wavy lines, and divided into three long tresses which are arranged round the head, while the back hair falls loosely down the back. She wears the closely fitting Attic helmet without vizier, and the sandals on her feet were fastened by bands expressed by colour. All the details of the dress are executed with extraordinary taste and skill.

The nose, thumb, and two fingers of the left hand, the right hand, and several small pieces at the edges of the robe, *ægis*, helmet, and shield are restored.



*g.* **ACHILLES.** Munich (Glyptothek, No. 60).

This is one of the most perfect figures of the Western pediment. He is falling to the ground, but props himself for the moment on his right hand which held his sword. His hair, which is neatly arranged in curls like small shells round his brow, is confined by a band. The helmet is somewhat pushed back from the head so as to show the carefully executed locks of hair beneath it. It differs from the other figures of the Western pediment (except Glyptothek, No. 63 (*j*)) in having the veins of the right arm clearly indicated. The gentle smile on the lips betrays no uneasiness.

The neck, right shoulder, part of the breast, half the right hand, the fingers of the left hand, the toes, except the great toes, are restored.

*h.* **TELAMONIAN AJAX.** Munich (Glyptothek, No. 61).

Striding forward with the left foot, and covering himself with his shield, he brandishes his lance against the adversary in front of him. The restored head should have had a beard like the corresponding figure.

The head, right shoulder, and the neighbouring portion of the breast and ribs, the fingers of the right hand, the greater part of the shield, the lower half of the leg to the ankle, the toes of the left foot, and the front of the right foot are restored.

*i.* **TEUCER.** Munich (Glyptothek, No. 62).

In the same attitude as Herakles in the Eastern pediment (*a*). Above the short under garment he wears a leather cuirass laced at the left side, fastened by a buckle on the shoulder, and fringed at the bottom by a double row of leather stripes. On the outside of the quiver is the sheath of a dirk.

The head, the left arm from the elbow downwards, the right arm from the middle of the upper arm, the left leg from the knee, the leather stripes in front of the cuirass are restored.

*j.* **AJAX, son of OILEUS.** Munich (Glyptothek, No. 63).

With shield on his left arm far advanced and the lance in his right hand, he rests entirely on the left leg, the right knee hardly touching the ground. His watchful attitude is one that can be changed in a moment.

The plume of the helmet, the right hand, the left forearm (except parts of the hand), the left foot, and the front half of the right foot are restored.

*k.* **A WOUNDED GREEK.** Munich (Glyptothek, No. 64).

Lying on his left side and propped up on his left arm, he is about to draw the deadly shaft from the wound below his right breast. The expression on his face, though sometimes supposed

to be one of pain, differs but little from the usual rather silly smile on the faces of the other figures.

The tip of the nose, the right forearm, the left hand, the right leg from the knee to the ankle, and the toes of both feet are restored.

*l.* **ÆNEAS.** Munich (Glyptothek, No. 65).

This bearded warrior, formerly called Hektor, is in all respects similar to his opponent on the left of Athene, only seen from the opposite side. His helmet is thrown back so that the face may be better seen.

The tip of the nose, the crest of the helmet, half the forearm, one third of the shield, and both legs are restored.

*m.* **PARIS.** Munich (Glyptothek, No. 66).

The Trojan prince is distinguished by his closely fitting breeches (anaxyrides) reaching to his ankles, and a sleeved jacket, both of soft leather. The cheek-pieces of his Phrygian cap, which reaches far down the back of the neck, are tied together behind the head. The quiver on his left side is rounded off on the outside, and besides the bow in his left hand he seems to have held an arrow between the third and fourth finger. The expression of the face is one of satisfaction and pleasure. This figure very nearly resembles in attitude and general bearing that of the archer Teucer (*?*).

The top of the cap, the nose, the end of the chin, the little fingers, and half the third finger of the right hand, the little finger, and half the middle finger of the left hand, and the front of the left foot are restored.

*n.* **KNEELING TROJAN.** Munich (Glyptothek, No. 67).

Formerly called Æneas, differs from the corresponding figure on the opposite side in resting on the right foot, and stretching the left behind him. He raises his arm to hurl the spear.

The head, the right shoulder and shoulder blade, three fingers of the right hand, the left arm from the middle of the upper arm, the right leg from the knee downwards, the left knee and half the thigh, and the front of the left foot are restored.

*o.* **A WOUNDED TROJAN.** Munich (Glyptothek, No. 68).

Lies at full length, but endeavours to support himself on his right arm. The attitude differs slightly from that of the figure in the opposite corner, and the feet are not crossed. On the left thigh indications of fingers were found, and a hole between the thumb and forefingers which held, perhaps, an arrow. The hair on the back, unlike that of the corresponding figure, is cut off straight.

Of the figures of the two pediments we have as yet only the following six :—

- a. **HERAKLES** (E. ped.) on the extreme left (of the spectator), in the dress and attitude of an archer. Next to him on the right,
- h. The **FOREMOST GREEK CHAMPION** (W. ped.), called Telamonian Ajax. To the right again
- g. The **DYING ACHILLES** (W. ped.). Then
- f. The **GODDESS ATHENE**, the central figure of both pediments. To the right of Athene is
- l. The **FOREMOST TROJAN WARRIOR**, called Æneas (W. ped.), and then the finest figure of all
- b. The **DYING TROJAN** (E. ped.).

## 49.

## HEAD of YOUTH.

[*Not yet received.*]

In the archaic style of the Æginetan group, from Cotrone (the ancient Croton) in South Italy, and now in the possession of Baron Baracco at Rome.

## 50.

**HEAD of a WARRIOR.** Of Parian marble. Provenance unknown. Formerly in the possession of Dodwell, now in the Glyptothek at Munich.

The hero is represented in genuine Greek style with pointed beard, and wearing a Corinthian helmet. The pupils of the eyes appear to have been painted. A certain negligence in the execution of the neck leads to the conclusion that it formed part of a *Hermæ* and not of a statue. It is probably of the same date as the groups from the pediments of the temple of Athene in Ægina (No. 48.).

## 51.

**ARCHAIC HEAD.** Probably the head of an Ionic statue of an Olympic victor. Found at Olympia by the German Expedition (1875–80). Marble. Olympia.

Beneath the Corinthian helmet were three rows of little archaic curls, two of which were made separately and let into sockets.

The helmet is pushed back, and allows a cap to be seen under it. The expression of the face has a general resemblance to that of the heads of the Æginetan groups (No. 48), but it is evidently a portrait; the very singular and realistic treatment of the cheek, and especially of the lips, show that the artist is endeavouring to represent as faithfully as possible the peculiar features of some actual person. An arm covered by a shield, and a foot also found in the Altis at Olympia probably belong to the same statue. The device on the shield is the figure of a youth (probably Phrixos) riding a ram, from which Professor Treu conjectures that it belonged to the statue of Eperastos, mentioned by Pausanias, VI. 17. 6., as descended from Phrixos and Jason. The conjecture, though ingenious, rests on a very slight foundation.

## 52.

**THE DYING AMAZON.** A statue of Greek marble in Vienna.

The two arms, the left leg, and the right leg from the knee downwards are wanting. She is wounded in the left breast, and the drooping head and sinking form have suggested the idea that this figure formed part of a group, like that of the Pulsky gem now in the British Museum, in which the dying Penthesilea is supported by Achilles.\*

Both form and dress belong to the archaic style of the 5th century B.C. but it is doubtful whether we have before us an original work or an archaistic copy. In either case it is extremely valuable as an example of the Amazon type before the time of Pheidias in which the breast is still covered, though only with the chiton. She wears a kind of skull cap with a very small crest, and a low but richly ornamented *stephane*. Her hair flows loosely in a broad mass down her back. She wears a linen chiton arranged in small vertical furrows, and over it a shorter garment of woollen stuff, the edges of which are elaborately adorned by symmetrical folds which were picked out in colour.

It is characteristic of the art of this period that while the rest of the body is full of expression, no suffering or even emotion is apparent in the face.

## 53.

**SEPULCHRAL STELE.** Called "L'Exaltation de la Fleur."

Discovered in 1868 in Larissa by a French Expedition. Louvre.

Representing in low relief two young girls (probably sisters buried together) face to face, holding up flowers in their right hands. The figure to the left holds an object like a bag in her left hand, and the other a fruit (pomegranate?).

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\* Vide Perry, p. 184, fig. 56.

The artist has evidently intended to make the two figures exactly similar, and there is no reason for assuming any difference of age between them. The cap-like head-dress is peculiar, but the sleeveless chiton was the usual dress of young girls.

The faulty drawing and the unmeaning smile on their faces betray the limited knowledge and the imperfect technical skill of the artist, but the *tout ensemble* is graceful and pleasing, and the style is cognate to Attic art.

## 54.

**THE THREE CHARITES (GRACES).** A marble relief discovered near the Lateran at Rome, and now in the Chiaramonti Gallery of the Vatican.

These reliefs have been attributed to the philosopher Socrates, who is said to have been a sculptor in his youth, but without any trustworthy evidence. Fragments of two other reliefs identical in subject, but of different stages of development, have been discovered on the Akropolis at Athens, at the entrance of which these deities were worshipped, under the names of Thallo, Auxo, and Karpo. They belong to the class of votive offerings and to the last stage of the archaic style (middle of 5th century), at which period the worship of the Graces was most in vogue. They are heavily clothed, according to the custom of antique art, the *nude* Graces being of a much later date.

This work is regarded by some writers as archaistic, *i.e.*, pseudo-archaic.

## 55.

**HESTIA GIUSTINIANI**, probably from a Temple or Prytaneion. Museo Torlonia, Rome.

The pillar-like arrangement of the dress, expressive of steadfast firmness and immovability, seems to justify the appellation Hestia (Vesta), the Goddess of the Hearth, who remained in Olympos when all the other gods had left it. The raised right hand, of which the fingers are restored, held a sceptre; the archaic curls round the brow give a stern and gloomy expression to the young and even beautiful face, which betrays none of the lightness and softness of her age and sex, but speaks only of high resolve and unfaltering devotion to a life-long holy calling. The forearms are bare and of great beauty. The head is covered with a thick cloth by way of veil, which falls to the bosom. The back and breast are covered with a short garment of some thick and stiff material like leather. From the waist the dress falls in stiff parallel folds, completely covering the feet, and giving the whole figure the appearance of a human pillar. The style of the nude is too free for the archaic severity of the dress, and we can only regard it as a modified copy of some very ancient, probably bronze, original in the style of Kalamis, who, as we know, worked under the influence of undoubting faith.

## 56.

## STATUE of PENELOPE. Vatican, Rome.

In archaic or archaistic style, a work of great beauty and clearness of expression, which probably formed the ornament of a tomb. The back of the head, the veil, the nose, the hand, the right leg from the knee downwards, and the left foot have been restored after a terra-cotta relief in the Bibliothèque Nationale at Paris.

A similar motive is found on a vase painting,\* in which Penelope is represented sitting on a rock, looking over the sea, while Odysseus and the Phæacians are landing unobserved. The attitude of the disconsolate queen is the same as in a well-known terra-cotta relief in the Collegio Romano at Rome, in which Eurykleia is bathing the feet of Odysseus, and recognising the scar of a wound.

## 57.

## HEAD of a WOMAN. In the "Greek Cabinet" of the Berlin Museum.

In stiff archaic style, similar to that of Penelope (No. 56.). It probably belonged to a sepulchral statue.

## 58.

ATHENE "PROMACHOS" or "POLIAS." An archaistic statue of Greek marble, from the Chigi Collection, and since 1723 in the Museum at Dresden.

Head and arms are wanting, and the feet are restored, but there is no doubt that the Goddess was represented in the attitude of attack, as on the Panathenaic prize vases, with raised shield and brandished lance. She wears the long chiton *poderes* (reaching to the feet), and over it a rich *peplos* and an *ægis*, adorned with the *gorgoneion* (Medusa mask), which covers her breast and falls over the hips. The broad perpendicular border of the *peplos* is adorned with reliefs, representing combats of gods and giants, in the same manner as in the vase paintings mentioned above, which give a reminiscence of the embroidered hem of the stole (*peplos*), presented to Athene Polias at the Panathenaic festival. The free style of these reliefs proves that our statue is not a genuine archaic work. It was not a temple statue or an object of worship, but an *anathema* (offering) to Athene Polias.

## 59.

ARCHAISTIC PALLAS ATHENE from Herculaneum, now in the Museum at Naples. Marble.

In this well-preserved figure the Goddess is represented brandishing a lance in her right hand, and extending the *ægis* in her

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\* Welcker Alt. Denkm. III., 80, 1.

left as shield. The position of the legs gives a disagreeable impression of insecurity, and can only have been adopted to produce the stiff uniformity and the straight parallel lines of the dress necessary to give it the archaic character.

## 60.

**ARCHAISTIC ARTEMIS.** Greek marble. Found in 1760 in the ruins of a small temple at Pompeii, and now in the Museo Nazionale at Naples.\*

The fingers of the right hand, with a piece of the chiton which they hold, and those of the left with the decisive attribute (bow, torch?) are lost.

The form is particularly elegant and pleasing, in spite of the affected archaic stiffness—especially in the line from the back of the head to the right foot which—is out of keeping with the free style of the nude and with the dimple in the chin. The shape of the eyes, too, and the lovely tresses of the hair, indicate the late origin of the work. She is dressed like Athene (No. 58.), in a long tunic and richly-bordered upper garment.

On its first discovery the traces of colour were abundant, and are still visible after the lapse of a century; the diadem round the head was white, and the rosettes on it were gilt. The hair, too, was of a gold colour, to represent the blonde locks attributed to Artemis by the poets. Both the upper and lower garments had a red border, edged with a stripe of gold and adorned with flowers. The band across her breast which held her quiver, and the ties of her sandals were also red, but no trace of colour was found on the nude.

## 61.

**THREE-SIDED ALTAR (?)** of the **TWELVE GODS**, so-called; but probably a basis intended to bear a tripod. From the Borghese Collection, and since 1808 in the Louvre.

Each of the three sides is divided into an upper and lower field. The upper divisions are adorned with archaistic reliefs of the Twelve gods, two pairs on each side, viz., Zeus and Here, Poseidon and Demeter, Apollo and Artemis, Hephaistos and Athene, Ares and Aphrodite, Hermes and Hestia, all bearing their respective attributes.

In the three lower fields are nine female figures, three in each, representing respectively the Charites (Graces), the Horæ (Seasons), and the Moiræ (Fates).

The upper part of the basis was broken away, so that only five of the heads were preserved, and the restorations are not only false in style but ludicrously incorrect, as we learn from a comparison

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\* Perry, p. 181, fig. 57.

with old drawings in the Codex Pighianus, and others in Coburg. In the restoration of the basis Apollo is transformed into a woman, and Hephæstos, who should be bearded, and holds his attribute the tongs, is restored with a female bosom.

The affected archaism of these reliefs will be seen at once on comparing them with the Hermes Kriophoros, and other genuine archaic works. The feet are represented to the front instead of in profile, and the artificially pressed folds of the hem of the robes are out of keeping with the free and flowing lines of other parts of the figures.

## 62.

**HERAKLES and the KERYNEIAN STAG.** A marble relief in archaic style in the British Museum.

Representing one of the twelve labours of Herakles, viz., the capture of the Keryneian stag with golden antlers and brazen feet.\*

The subject was a favourite one, and we find it represented in a bronze work in the round from the cistern of a Pompeian house, in which the water was made to flow from the mouth of the stag.

It is a matter of dispute whether this relief is a genuine archaic production, very much worked over on the surface, or only an archaistic work of a late period of the Roman Empire. Professor Brunn is of the former opinion and Professor Conze of the latter.

## 63.

**YOUTH HOLDING a HORSE.†** An archaistic marble relief, found in Hadrian's Villa at Tivoli, and probably executed in the reign of that Emperor. British Museum.

It represents a youth wearing a diadem and a *chlamys* holding a horse by a rein (of bronze), and followed by a dog. In his left hand is a stick. This figure is often called Castor, but without sufficient warrant.

## 64.

**CONTEST between APOLLO and HERAKLES, for the Delphian Tripod.** Dresden.

Represented in relief on one of the three sides of a basis or pedestal, which was designed to bear on it a tripod or a torch, gained by some victor in a musical contest, and dedicated to the God of Music.

According to the myth Herakles carried off the tripod from the sacred *adyton* at Delphi, because the Pythia refused to answer

\* See Guide to the Græco-Roman Sculptures of the British Museum, p. 50.

† See Guide, &c. of British Museum, p. 52.



his questions. Apollo vainly tries to prevent him. Both God and hero are almost nude; Herakles, with his usual attributes, the lion's skin, helmet, and bow, is bearing away the mantic tripod; on which Apollo, crowned with the Delphian bays, and holding his bow, lays his hand, claiming his own. Between them is a conical stone, the sacred *ὀμφαλός* (the navel of the world), hung with ribbons ending in round pendants. The episode is frequently depicted on Greek vases.\*

The reliefs on the other two sides of the basis represent the consecration of a tripod, and the consecration of a torch.

The clearest evidence of archaistic imitation is afforded by the style of the ornaments above and below the would-be archaic reliefs. The Sileni, who serve as supports, are executed in the freest style and in the florid taste of the Macedonian period.

## 65.

HEAD of APOLLO. Greek marble. British Museum.

[Not yet received.]

On comparing this fine head, which probably belonged to a statue with those of the Apollos of Thera, Orchomenos, and Tenea (Nos. 29, 30), we see a decided advance towards life-like and individual expression, and the germ of a nobler ideal. The square proportions and sharply cut lines are still archaic, but the features have in them a certain stern majesty. The hair over the brow is arranged in more natural locks, instead of the small snail-shell curls of the older type, and the back hair falls in separate tresses down the back. In this head we see the type of Apollo after the time of Kanachos (500-460 B.C.).

## 66.

DISKOBOLOS after MYRON. Found in Hadrian's villa. In the Vatican. Marble.

A copy, much and incorrectly restored, of the famous bronze original by Myron (440 B.C.) a contemporary of Pheidias.

The artist has chosen the moment of pause and transition between two energetic actions, when the disk-thrower has collected all his force for the supreme decisive effort, and all his powers of body and mind are bent to the fullest stretch, "like a bow before the discharge of the arrow." Every limb, every muscle partakes in and contributes to the main action of the body, and the rhythm runs from the centre through all the members, through every vein and fibre.

The face, as might be expected in a work of this school, has little expression in it. It is of the handsome refined type of the noble Greek youth, without emotion or anxiety, but with the calm innocent look characteristic of the young palaestrite.

The head, left arm, left leg, and right hand are restored. The head should be looking back, not forward, as is shown in the far superior

\* Perry, p. 148, figs. 59, 60.

copy called the "Diskobolos Massimi," now belonging to Prince Lancelotti in Rome, and in the small bronze Diskobolos in the Antiquarium at Munich.\* The right arm too, though antique, has been worked over and disfigured.

## 67.

SATYR (Marsyas) admiring the FLUTE. After Myron. Found on the Esquiline, and now in the Lateran at Rome. Pentelic marble.

The missing arms have been falsely restored to represent him as playing the castanets and dancing.

According to the myth, Athene, when playing the newly-invented double flute, saw the ugly contortions of her face produced thereby in a stream, and threw away the instrument in disgust, laying her curse on any one who should pick it up. Pliny mentions a work of Myron representing "a Satyr admiring the "double flute, and Minerva." (*Satyrum admirantem tibias et Minerva* or (*Minervam*).) This scene was copied by Stuart † from a now lost relief, and it is found on a vase at Berlin, and on a coin. Prof. Brunn recognised in our statue the "admiring Satyr" of this group, and his view is strikingly confirmed by the very similar bronze statuette discovered at Patras (No. 68), and now in the British Museum. The hands of the Lateran figure, which now hold the castanets, should be raised in wonder, as in the statuette. The dancing motion is not out of place, for the musical Satyr is under the influence of the tones which Athene has drawn forth.

He is represented at the moment when he first catches sight of the flute on the ground, and is longing to seize it, but restrained by fear of the angry goddess, who is said in the sequel to have boxed his ears. The situation is well suited to the genius of Myron, and there is no doubt that we have before us one of many copies of the work referred to by Pliny ‡ and Pausanias.§

## 68

BRONZE STATUETTE of MARSYAS. Discovered in Patras, and acquired by Mr. Newton for the British Museum.

[Not yet received.]

This beautiful figure is evidently taken from the group described above (No. 67), and is strikingly similar to the Lateran statue. It differs, however, from it, and from the representations on the vase and coin, in the movement of the right forearm, which is bent back in such a manner that the hand almost touches the

\* Christ, Antiquarium in München, 1870.

† Stuart and Revett, *Antiq. of Athens*, II., p. 27, Vignette, and p. 45.

‡ XXXIV., 57.

§ I., 24. 1.

|| This cast is from a model of the original which has never been moulded.

back of the head. The weight of the body, too, in the statuette seems to rest on both feet, and there is more expression in the face, which is executed with especial sympathy and care.

The Greek artist of the bronze had original power enough to modify his model both in motive and style, which is perfectly free. The Roman artist adheres more closely to what he had before him, and on this very account the Lateran statue is likely to be the more faithful copy of the common original.

## 69.

STATUE of a DORYPHOROS (spear-bearer). Found in Herculaneum. White marble. Naples.

It is generally supposed to be a copy of the celebrated bronze statue by Polykleitos of a Peloponnesian youth (*viriliter puerum*), whose whole frame was developed to its full strength and size by gymnastic and martial exercises, with his lance in his left hand resting on his shoulder (compare No. 72). If it is a copy of the work of Polykleitos, which, from the perfection of its proportions, was called "the Canon" (norm. model) of the human form, it is probably a late and much modified copy; but the question is still warmly debated. It is singular, considering the sturdy and rather heavy type of the works of Polykleitos, that Lucian likens his idea of a perfect dancer to the canon of this sculptor. "I fancy," he says, "that a form will present itself to me like the canon of Polykleitos."

## 70.

LION'S HEAD from the HERAION (Temple of Here), near Argos. Marble. Argos.

The celebrated temple of which this head formed part of the plastic ornament was built on Mount Euboea between Argos and Mykenæ by Eupolemos about Ol. 90., B.C. 420. It contained the image of Here, in ivory and gold, by Polykleitos.

## 71.

BUST of HERE FARNESE. White marble. In the Museum at Naples.

Generally supposed to give an idea of the type of the famous statue of the Goddess at Argos by Polykleitos. The firm unbending spirit and iron will of the Homeric Here, which Zeus himself with all his thunderbolts found it difficult to control, is well expressed in every feature, but especially in the massive, prominent, but noble chin, which was a characteristic feature of the Hellenic race. The *kredemnon* which surrounds her head in equal breadths has the effect of a stephane or tiara, because its upper edge does not touch the forehead. The wavy hair is

brushed back behind the ears and hangs down the back of the neck in an archaic plait.

It is probable that the head was executed separately to be inserted in a statue. The singularly deep set eyeballs were probably covered by a convex plate of enamel. The end of the nose is restored.

## 72.

RELIEF of a DORYPHOROS standing beside his horse.  
Marble. Argos.

This is a copy of the type invented by Polykleitos, and should be compared with the Doryphoros in Naples (No. 69).

## 73.

DIADUMENOS FARNESE. Marble. British Museum.

One of several copies of a Greek statue, representing a young athlete binding his own brows with the victorious *tænia* (fillet). Pheidias represented his favourite youth Pantarkes in this attitude (*ὁ ἀναδύμενος ταινίᾳ τὴν κεφαλὴν*) twice, once in a victor's statue in the Altis, and again in gold near the throne in the temple of Zeus, at Olympia.

Polykleitos also executed a statue of a Diadumenos which stood in the Agora at Athens, near the statues of Harmodios and Aristogeiton.

## 74.

HEAD of a DIADUMENOS, probably from a statue.  
Marble. Cassel.

It is disputed whether this finely modelled head, which is undoubtedly Attic in style, is a modification of the type of the famous work of Polykleitos, or a close copy of that of Pheidias. The treatment of the hair is especially admirable for its natural effect. It probably belongs to the period between Pheidias and Praxiteles.

This is one of the works which was exhibited in Paris in 1807, and sent to Cassel in 1815, when the plunder of Germany was restored by the French.

## 75.

BRONZE HEAD of a YOUNG ATHLETE. Formerly in the Villa Albani, now at Munich.

Representing a youthful victor in the games. The design is simple and noble, and the execution skilful and refined, especially in the beautifully chased hair. A certain severity of expression

reminds us of the manner of Polykleitos, and it has with great probability been referred to the Pasiteles and Stephanos, who lived in the time of Julius Cæsar and Augustus, and who were zealous students and imitators of Polykleitos. The eyes were probably of silver, and the lips were gilt.\*

## 76. a. and b.

### REDUCED COPIES of the PEDIMENTAL GROUPS of the TEMPLE of ZEUS at OLYMPIA.

The temple of Zeus at Olympia was built by a native architect named Libon, and was completed about the year 460 B.C. The plastic decoration of the Eastern pediment was entrusted to Paionios of Mende, that of the Western to Alkamenes of Athens. The illustrious Pheidias himself was invited from Athens to execute for the interior of the sanctuary the colossal chryselephantine (gold-ivory) statue of Zeus, the object of the profoundest admiration and awe to the whole Hellenic race.

Whatever well-founded objections may be urged against the restoration of works of ancient art cannot be applied to the instance before us, because it is not the original marbles, but only the casts which have been restored by the sculptor Grüttner under the direction of the distinguished Archæologist, Professor E. Curtius of Berlin, who has followed very closely the well-known detailed description of the groups by Pausanias.† The very large number of fragments, too, which have been found render the restoration comparatively easy and certain.

The pedimental groups were among the earliest discoveries made by the German Expedition at Olympia (1875-1880).

#### a. The EASTERN PEDIMENT, by Paionios.

Represents the preparation for the famous chariot race between Pelops and Oinomaos for the possession of Hippodameia and the throne of Pisa in Elis. The centre is occupied by Zeus, not as umpire in the contest, but as the presiding deity in whose honour the Olympian games were celebrated, and the temple built. On his right hand, in the place of honour and good fortune, is Pelops and next to him his future bride Hippodameia (or Deidameia). On the left hand of Zeus, in strict antithesis to Pelops and his bride, are Oenomaos and Sterope. Next to the heroines on either side are the two charioteers, who, with their horses, divide the wings of the *æter* into two parts and separate the active participants in the scene from the merely passive spectators near the angles of the pediment. As only the horses and not the chariot are represented the drivers are in front of them seated on the ground. The charioteer of Pelops (Cillas or Sphairos), a youthful figure, is next to Hippodameia, and on the other side, next to Sterope, is Myrtilus, the traitorous charioteer of Oinomaos, also seated on the ground in front of his horses. Next to the four horses, on either

\* Brunn, *Beschr. d. Glyptothek*, No. 302.

† V. 10, 6.

side, is a crouching figure which Pausanias mistook for a groom, but which is probably intended to represent a Seer or Priest, who could hardly fail to be present on such an occasion. Then follow on the side of Pelops the figure of a boy kneeling (representing a mountain stream?), and on that of Oinomaos a kneeling girl (fountain nymph?), and the angles are occupied by the Gods of the rivers which enclose the Altis—the Alpheios to the right of Zeus, and the Kladeos to the left.\*

### b. The WESTERN PEDIMENT,

Representing the battle of the Centaurs and Lapiths, is the work of Alkamenes, who is said to have ranked next after Pheidias as a sculptor.

The composition of the Western differs as widely as possibly from that of the Eastern pediment. In the latter the figures are single, motionless, and have apparently little connexion with one another. In the former we find a scene of the wildest commotion and the most desperate conflict, and instead of single figures we have groups formed by foes locked together in a deadly struggle. Fragments of many of these groups were found at Olympia, and the restoration before us was rendered not only possible but comparatively easy.

Of the six groups of combatants the two nearest the centre consist of three persons. Next to these, on the right and left respectively, are groups of two and then again groups of three.

The most remarkable is the group towards which the central figure, probably Apollo, which Pausanias mistook for Peirithoos, is stretching out his arm. It consists of a Centaur (Eurytion) with the face of a Silenus, carrying off the bride Hippodameia (or Deidameia), who keeps him off with outstretched arm while Peirithoos himself comes to her aid from the left of the spectator. To the right of Apollo was a corresponding group, of which, however, only the foot, arm, and part of the head of the Greek (Theseus?) have been found. Next to this is a Centaur carrying off a boy, and further still to the right the best preserved group, in which a Centaur, who is in the act of bearing off a woman, is seized by the head by a Greek, who thrusts a short sword into his heart.

The two corresponding groups to the left of Apollo are very defective, but we recognise a Centaur biting a Lapith, who is trying to throttle him; and to the left again another Centaur who is dragging along a woman by the hair, while a Greek tries to tear him away backwards.

The figures in the corner appear to be Nymphs, who, in a reclining attitude, are quietly watching the contest. The figures next to them, on the right and left respectively, are two prostrate women, whose coarse and un-Greek faces seem to denote that they are old slaves of barbarian race.

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\* For full description of the Olympian Sculptures *vide* Perry, p. 225 *et seq.*

77. *a. to g.*

HEADS from PEDIMENTAL GROUPS of TEMPLE of ZEUS at OLYMPIA, in the original size.

*From E. Pediment.*

*a. HEAD of PELOPS.*

*b. HEAD of HIPPODAMEIA.*

*From W. Pediment.*

*c. HEAD of APOLLO.*

*d. HEAD of the CENTAUR EURYTION in central group.*

*e. HEAD OF LAPITH.*

*f. HEAD of Local NYMPH in left angle.*

78. *a. to m.*

The METOPES from the TEMPLE of ZEUS at Olympia.

The twelve metopes, six on the eastern and six on the western wall of the Cella, under the porticoes, represented the Twelve labours of Herakles. Those on the west are;—the Contest with the Nemæan Lion, the Lernæan Hydra, the Stymphalian Birds, the Cretan Bull, the Brazen-footed Hind, and Hippolyte, the Queen of the Amazons.

Those on the east represented;—the Capture of the Erymanthian Boar—the Mares of Diomedes—the Triple Geryon—Herakles, Atlas, and a Hesperid—the Cleansing of the Augæan Stables—and the Dragging of Cerberus from Hades.

Of these we have eight in our Museum, more or less mutilated. The best preserved is the—

*a. ATLAS METOPE.* Excavated by the German Expedition (1875–80).

Representing Herakles standing with his neck bent by the weight of the superincumbent world. Before him stands Atlas holding out the Apples of the Hesperides, three in each hand, to the labouring hero, who is unable to take them.

Behind Herakles is a maiden, probably a Hesperid, who touches the cushion with her left hand as if desirous of aiding the overburthened hero.

### b. HERAKLES and the CRETAN BULL.

This metope, too, is well preserved. It was discovered by the French in 1829, and has long adorned the Louvre. Several important fragments, among others the face of the bull, were recently found by the Germans. The motive is extremely simple. Herakles seizes the mighty beast by the nose, leans heavily against its side, and by sheer force and weight, without any gymnastic artifice, checks all resistance and even motion at once.

### c. THE STYMPHALIAN BIRDS.

To the left half of this metope, which contains a female figure seated on a rock, and is in the Louvre, the Germans have added the figure of Herakles, who is holding out some object—probably a bird from the Stymphalian Lake, which may have been represented in bronze—to his patroness. Notwithstanding her rustic air and undignified attitude we recognise in the female figure the majestic Pallas from her ægis-like leather garment with its jagged edge. She is here, as on many occasions, the sole witness of her favourite hero's prowess.

### d. CONTEST with the NEMEAN LION.

The Lion, which was discovered by the French, and is almost entire, lies beneath the heavy foot of his conqueror past all power of resistance. In front of the Lion's hind leg is the left shin bone of Herakles, and behind it the remains of his club. There is room for him to the left of the Lion, and his head and hand have been discovered by the Germans. He is represented in this metope as a beardless youth, because, perhaps, this was the first of his efforts.

### e. The CLEANSING of the AUGÆAN STABLES.

Of this metope, discovered by the Germans, we have the figure of Athene, nearly complete, standing on the left side with helmet, lance, and shield. Of Herakles only the left leg and a few other fragments were found. He was striding to the left in the act of sweeping.

### f. The TRIPLE GERYON.

The figure of this monster, discovered by the French, has long been known. To this the upper part of the body of Herakles has been lately added by the Germans. The three-bodied giant in full armour occupied the right of the field. He wears two of his shields on his arms; the third has slipped down and touches the ground. Herakles plants his foot on Geryon's thigh, and is probably brandishing his club. Between his legs was the dead body of the herdsman Eurytion. A beautiful head of Herakles\*

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\* *Vide Ausgrabungen zu Olympia, Vol. V.*



was found by the Germans which probably belongs to this metope, and the vacant space on the left may have been filled by the figure of *Athene*.

#### *g.* The *HYDRA*.

Was found by the Germans in innumerable fragments, which have been put together so as to show the body, necks, and heads of the hideous monster.

#### *h.* The *ERYMANTHIAN BOAR*.

Of this metope the head of *Herakles* and the boar's snout were discovered by the French; and the cask from which the head and shoulders of the terrified *Eurystheus* project by the Germans. *Herakles* was represented on the left side of the field carrying the boar on his shoulders. He plants his left foot on the edge of the cask in which is *Eurystheus*, who raises his hands in supplication, while *Herakles* seems about to drop the huge beast upon him.

#### *i.* The *CERBERUS*.

Discovered by the Germans. Of this metope we have only the dog's nose and a portion of the figure of *Herakles*. The latter was striding to the left, dragging the dog from the entrance to *Tartarus* into the light of day. On the left side was the figure of *Athene*.

#### *k.* The *AMAZON*.

Of this we have only the hand of *Hippolyte*, and therefore know nothing of the motive. In a sarcophagus at Paris, in which the same subject is treated, *Herakles* sets his foot on the prostrate body of the Queen of the *Amazons*.

#### *l.* The *KERYNEIAN HIND*.

The head of *Herakles* was found by the French, to which the Germans have added the torso of the brazen-footed animal and the leg of *Herakles*. The fragments show that the knee of the hero was pressed on the back of the hind.

#### *m.* The *MARES* of *DIOMEDES*.

Of this work only one horse's head has been found, and that by the French Expedition in 1829.

**THE NIKE OF PAIONIOS.** Parian marble. Discovered in Olympia in 1875 by the Germans. Olympia.

On one of the ten triangular blocks of marble, forming the pillar on which this statue stood, is the inscription, in letters of the 5th century B.C., "Offering of a tithe of the booty to the Olympian Zeus." Below this in smaller characters are the words "Paionios of Mendè made it who was victor also in the execution of the sculptures on the pediment of the Temple." According to Pausanias the Victory was erected by the Messenians from the booty taken from the Acarnanians and Oeniadæ; but the Messenians said that it was an offering for the successful operations against the Spartans in the Island of Sphakteria in 425 B.C. The Goddess of Victory is here represented, poised on her wings, descending from above, and slightly bending forward in an easy and graceful attitude as she approaches the ground. Her right foot just touches the centre of one of the sides of the triangular basis; the left leg is bare, and the long flowing garment cleaves closely to the right leg and shows off its beautiful proportions. The high girt robe, once encircled at the waist by a broad band of metal, is fastened on the right shoulder and falls in short folds over her girdle. On the left side is the fragment of a bird, a symbol of the air through which the Goddess moves. The figure should be seen at the height for which it was intended.

#### HEAD of the NIKE of PAIONIOS.

The claim of this head to belong to the Nike rests chiefly on the graceful arrangement of the hair, and the general agreement in style with the rest of the figure.

**ATHLETE** dropping oil into his hand. From the Chigi collection, and now in Munich.

One of several copies from a Greek original, the best of which is the torso at Dresden. The restoration is made in accordance with the treatment of the same motive on gems, in which he is represented dropping oil from a flask into his hand.

**DISKOBOLOS** at rest. Found by GAVIN HAMILTON on the APPIAN WAY near ROME. Sala della Biga, Vatican.

This beautiful figure, which should be compared with the Diskobolos of Myron (No. 66), is often attributed without sufficient ground to Naukydes, a pupil of the Peloponnesian Polykleitos.

the proportions and the general air of the work remind us rather of the Attic style. The young Athena is just taking up his position, measuring the ground with his eye and feeling it with his outstretched foot. He acquires the disk in his left hand, and at the same time moves the fingers of his right hand, which are no doubt fitted for such work, as if testing their strength and pliancy on which he fully depends. In another moment this state of rest will be changed for the exerting effort, for which every muscle and nerve will be strained to the utmost. This charming statue affords an excellent example of the type of the well-born Greek youth formed in strength and harmonious beauty by "the great-giving *Paestum*," and the face wears the simple frank expression to which we are accustomed in the cello frieze of the Parthenon. It is probably an excellent copy of some celebrated original from the best period of Attic art.

### 83. a. and b.

#### METOPES from the TEMPLE of THESEUS at ATHENS.

The *Thesion* was adorned with eighteen metopes, ten on the E. facade and four each on the N. and S. sides respectively, which are still in their original position.

#### a. METOPE of THESEUS and the MINOTAUR.

This metope on the S. side at the S.E. angle, represents the desperate struggle of the great Attic hero with the Minotaur. Next to it on the same side is

#### b. The CAPTURE of the MARATHONIAN BULL.

The style of these metopes, which are rather statues in the round than reliefs, is Myronic, and does not accord with the supposed date of the Temple which is assigned to the age of Kimon.

### 84.

#### The WESTERN FRIEZE surrounding the Opisthodomos of the Temple of Theseus.

The subject is the Battle of the Centaurs and Lapiths. The slab from this frieze contains the figure of Theseus, a prancing Centaur, and another Centaur forced to the ground by a victorious Lapith. The execution is fresh, vigorous, and truthful, and shows the capacity of the artist to represent the human and semi-equine forms, not only in their highest beauty and grace, but in the most complicated and unusual attitudes, with a skill worthy of a Myron. A certain degree of archaism is observable in the generally free style, which is evidently conscious and intentional, and is well suited to the architectural nature of the work and the mythical subject.

85. *a.* and *b.*

## The EASTERN FRIEZE.

On which is represented a contest between civilised warriors and barbarians, of whom the latter are defending themselves with blocks of stone. The battle is waged in the presence of six Divinities, three on each side over the *antæ* of the Temple, of whom Athene can alone be identified; but her assessors are probably Zeus and Here. The stone-throwers have been variously designated as Giants, as Thracian barbarians aiding the Eleusinians against Athens, and as followers of the robber Skiron in his contest with Theseus. The chief feature of the scene is that three of the barbarians are defending themselves with difficulty from the attack of one hero, no doubt Theseus himself, the champion of civilisation.

## THE PARTHENON.

During the administration of Perikles, and about the middle of the 5th century, B.C., the Parthenon (Chamber of the Virgin) was built by the architects Iktinos and Kallikrates, on the site of a more ancient Temple erected by the Peisistratidæ. It was richly adorned with sculpture under the direction of Pheidias, who himself executed the colossal Temple image of Athene Parthenos, 35 feet in height, of gold and ivory.

On the exterior of the building were two groups in the eastern and western pediments, comprising fifty marble statues; ninety-two metopes of the Doric Triglyphon, and the countless figures in bas-relief of the frieze, 535 feet long, on the four sides of the cella wall.

## The PEDIMENTS.

In his meagre notice of the Parthenon, Pausanias tells us that the eastern pediment over the main entrance represented the Birth of Athene from the head of Zeus, and the western, the Contest of Poseidon and Athene for the land of Attica. Of the

## WESTERN PEDIMENT,

which Carrey saw almost complete, we have only a few sadly mutilated remains. We see in Carrey's sketch that the centre of the pediment was occupied by Poseidon and Athene, whose august forms are separated from the more subordinate personages on either side of the chariots, which in Homeric fashion the combatants bring into the field. Next to Poseidon is an unrecognisable female figure, variously called Here, Thetis, a Nereid, &c. Then follows a female charioteer generally called Amphitrite, the consort of Poseidon. Leucothea follows next with her son Palæmon Melicertes. Then Thalassa with Aphrodite on her lap and Eros. Next to Thalassa is a female seated, Peitho or a Nereid, and then the river god Ilissus, with his favourite fountain nymph Kallirrhoe.

On the side of Athene, and behind her, partly hidden by the horses, is a tall male figure, probably Hermes. Nike acts as charioteer of the victorious Goddess; next to Nike is a group formed by Demeter and Kora, united by the boy Iacchos. Then follow the loving pair, Herakles and Hebe, and the River Kephissos in the angle.

Of these we have in the British Museum—

The River Kephissos in the left angle of the pediment.

The torso (Hermes?) near the chariot of Athene.

The breast of Athene with the ægis.

The mutilated head of Athene?

The torso of Poseidon, a fragment of whose breast was found in Athens?

The torso of a female charioteer, perhaps Amphitrite.

Fragments of a woman and child.

Other remains of the western pediment are still in the Parthenon itself, and in the Museum at Athens. These are—

Two figures, male and female, generally called Herakles and Hebe, still *in situ*.

A fragment of Poseidon's breast.

Fragments of horses.

The torso of a kneeling figure, probably the River Ilissos in the right angle.

The moment chosen by the artist is the one immediately after the decision of the Council of the Gods in favour of Athene's claim to the possession of Attica. Poseidon, according to Carrey's drawing, had transgressed his bounds and is shrinking back in wrath and fear. Athene, whose head is turned away from the centre, hastens in triumph to her chariot.

### THE EASTERN PEDIMENT.

Of this we possess, all that Carrey saw, and two or three figures which have been discovered since. Unfortunately the central, *i.e.*, the most important group, is entirely lost, and we have no help from Carrey's drawing. We are left then to conjecture in what manner the birth of Athene from the head of Zeus, the subject of this pediment, was represented. It is uncertain, too, in what locality the scene is represented as taking place. The only two figures concerning which there can be no doubt are those of Helios, rising from the ocean in his chariot, and Selene sinking into the waves, in the left and right angles of the pediment respectively. It seems a plausible theory that the scene is the Rock of Olympos, and that Helios and Selene indicate the firmament of heaven in which they move, and the new and brighter day which dawned upon the land at the advent of Athene.

REMAINS in the EASTERN PEDIMENT of the CHARIOT of HELIOS; viz., the Arms and Neck of Helios, and the Heads of his immortal steeds.

The head of the off-horse is turned to the right by the sharply tightened rein, and protrudes beyond the line of the geison. The

two other horses, as we see from Carrey's drawing, were represented in relief on the tympanum. Next to the horses of the Sun-god lies in majestic repose the form generally known by the name of

### THESEUS,

which justly ranks as the greatest marvel of plastic art. This figure is entirely nude and rests on a mantle under which the paws of a lion or tiger are visible. On this account some writers think that Herakles was here represented holding a wine cup, like the same hero in a similar attitude on a coin of Croton. Others take him for Dionysos and place a thyrsos in his hand.

Next to Theseus are two majestic female figures seated on square stools covered by a folded carpet, generally called

### DEMETER (Ceres) and KORA (Proserpine).

They are heavily and richly clad in a loosely flowing chiton, fastened on the shoulder and covering all but the beautiful arms and neck. The one who sits next to Theseus is in undisturbed repose; the other has just heard the announcement of Athene's birth, and throwing up her arms in joyful surprise prepares to rise from her seat. The next figure is that of

### IRIS,

represented as a tall slim girl in the *χιτών σχιστή* (slit tunic), which exposed the left side below the girdle. Her mantle, of which only a fragment remains, was filled by the wind as she floated down from Olympos to the world below.

The whole of the centre of this pediment which contained the principal actors in the scene is lost. In Carrey's drawing there is a gap, representing about 30 feet, from Iris to the so-called Parcae. Since Carrey's time two figures have been found. The one is

### The TORSO of a GOD,

still at Athens, larger than Demeter and Kora, and therefore nearer the centre, probably intended for Hephaistos (or Prometheus?). As both arms and legs are lost it is difficult to say what part he is playing in the drama. The other is the figure of

### NIKE,

in the British Museum, generally supposed to be the antithesis to Iris on the other side of the pediment.

Next beyond the central gap to the right are the three seated female forms variously called

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3-25-33

of which he says that he turned in the spark in reality and this was more than enough and that the spark was preserved this Clifford, he was the horse when he had seen with his own eyes in a moment of his mind.

If the figures are not pertinent  
only noted

59

The figure <sup>is</sup> called THIRTS.

85-

**The PARCE**

88.

88. All from the E. pediment.

**THE METOPON of the PARTHENON.**

The METOPES of the PARTHENON.

The number of metopes which adorned the Triglyphon of the Parthenon was originally ninety-two, of which the best preserved are on the N. side of the Temple. Fifteen of these are in the British Museum and one in the Louvre. Of the twelve metopes from the W. end of the N. side, ten represented single combats between a Centaur and Lapith, and two the rape of women by Centaurs. The difference in style and merit between them is so great that we cannot assign them to the same artist or even to the same school. In some the faces and forms of the Centaurs are extremely wild and ugly, while in another metope, (No. 15, British Museum) the Centaur has a comparatively refined and noble face, and a carefully trimmed beard.

89.

METOPÉ of CENTAUR and LAPITH (British Museum, No. 13).

In which we see the most perfect blending of the human and equine forms. The victorious Centaur is rearing triumphantly over his prostrate foe, with every fibre of his body instinct with life and vigour.

90.

A CENTAUR and a LAPITH (British Museum, No. 1).

In this the Lapith has locked the Centaur's head under his arm, and is aiming a blow at him with a club.

91.

METOPÉ of CENTAUR and WOMAN (British Museum, No. 14).

In this relief an old Centaur, the only one with the ears of a beast, is bearing off a richly dressed woman, and appears greatly embarrassed by her resistance and her weight. One of the most beautiful, also represents

92.

METOPÉ of CENTAUR and LAPITH (British Museum, No. 12).

In which the magnificent form of the Lapith, who is stopping the flight of the Centaur, is fully and advantageously displayed against the background of his outspread mantle.

93—95.

The FRIEZE of the CELLA.

Behind the triglyphon or Doric frieze, with its metopes and triglyphs, which ran round the whole Parthenon, above the external columns, we find another frieze on the temple itself under the colonnade. The inner epistyle (architrave) above the walls of the cella is bordered at its upper extremity by a slightly projecting *tenia* or fillet, under which are narrow *regulæ* with Doric *guttae*, as if a triglyphon were coming above, instead of which we find a continuous Ionic frieze or *Ζωόφις* (i.e., bearing living creatures). The reliefs on this frieze are remarkably low, seldom more than  $1\frac{1}{2}$  to 2 inches. The Ionic frieze is well suited to the representation of a long train of moving figures, and the artist has chosen for the frieze of its noblest temple the most



magnificent and beautiful of the many splendid pomps of which Athens boasted—the great Panathenaic Festival.

In the *cella* frieze the festive procession is represented as starting in two divisions from the S.W. angle; one division marching along the W. and N., and the other in the opposite direction, along the S. sides. They approach one another without actually meeting on the E. side, which, as being over the principal entrance, was naturally made the centre of interest. Between the heads of the two processions on the E. façade is a row of enthroned figures representing the Twelve Gods; which row is also divided by a group of Five smaller figures standing, and apparently unconcerned by what is going on on either side of them.

The procession consists of men on horseback, representing the famous cavalry of which "horse-loving" Athens was so proud; a company of office-bearers on foot; chariots with their drivers, and full-armed warriors, called *ἀποβάται* (*ἀποβάτης*; desultor, dismounter, one who leapt from the chariot and back again); bands of musicians; and youths bearing vessels; sacrificial animals (sheep, bulls, and cows); and trains of noble maidens on the E. front. Between the moving parts of the procession on either side, and the central group of deities on the E. façade, are figures of old men and youths standing quietly and engaged in conversation. The whole line is interspersed here and there by marshals employed in giving directions and preserving order.

#### THE SACRIFICIAL ANIMALS,

(sheep, bulls, cows), some moving slowly and quietly along, others making desperate efforts to avoid their fate. These reach to the N.E. corner, and are preceded by

#### YOUTHS bearing OFFERINGS

in three-handled jars (*hydriae*) (such as we meet with in the painted fictile vases, with red figures on black ground) and large dishes.

#### BANDS of MUSICIANS

playing on lyres and pipes.

#### PROCESSION of CHARIOTS.

In this division, too, the first team is standing quietly enough, held by a groom, but the excitement of the fiery animals continually increases until it reaches a climax of wild excitement in the foremost chariot of the line.

#### TROOP of CAVALRY.

In this part of the array the Riders are either preparing their horses, or mounted and riding quietly or in full career. Preceded by

## A TRAIN of NOBLE MAIDENS

on the E. façade, walking two-and-two. Their uniform appearance and modest, yet dignified, noble, and self-possessed carriage, form a beautiful contrast to the free and manly bearing and the joyous impetuosity of the youthful riders in another part of the array.

### The EASTERN FRIEZE.

The heads of the two moving processions which meet in the eastern and principal front of the temple, above the main entrance, are the Maidens moving from the N.E. corner, and probably a train of wives of *Metoikoi* (resident aliens) from the S.E. corner, some of whom carry gold or silver *pateræ* (*φιάλαι ἀργυρίδες, χρυσοίdes*), and others cans or ewers (*οἰνοχόαι*), also of precious metal, in their hands. The curious and apparently heavy object borne by two of them has been variously called a candelabrum, parasol, fan, and torch. Before the line of women is a marshal, who seems to be introducing them to a group of men, supposed, with much probability, to be

### The ARCHONS,

clothed in the *himation*, wearing sandals and leaning on their staves. The fact that they turn their backs on the Gods who sit close to them seems to show that the latter are invisible.

Passing from the S.E. corner over the whole central group of Divinities, which is only ideally present, we come to the remaining four Archons moving from the N.E., in front of whom are three office-bearers.

### The CENTRAL GROUP on the EASTERN FAÇADE.

This consists of the Twelve enthroned Deities and two attendants. This row of seated figures, which are on a larger scale than the rest, is divided by the intervention of a group of Five human forms, who appear perfectly unconscious of the august presence on either side of them. Beginning at the left end of the group of deities we find the youthful figure of

#### HERMES,

nude to the waist, with a small chlamys round his loins and a *petasos* in his lap. In his hand is a hole in which his wand (*κηρύκειον*) was probably fixed. Next to him is

#### APOLLO (?)

(called by some writers Dionysos or Ares) familiarly resting his arm on the shoulder of Hermes, and sitting opposite to his twin sister

## ARTEMIS (?),

sometimes called Demeter, who has her feet between the legs of the God, a position which suits the relation between brother and sister rather than that of two lovers or a married couple, especially as the head of the God is averted from his companion. Artemis? is clad in a sleeveless chiton and short mantle, and bears a torch in her hand, which is as suitable an attribute of this Goddess as of Demeter. Next to Artemis is

## ARES (?)

(called by others Dionysos, Triptolemos, &c.), with his left leg thrown over his staff, and clasping his right knee tightly with both hands. These four form a more closely associated group. Next to them to the right is probably a subordinate personage,

## IRIS

(also called Hebe and Nike) standing in a reverential attitude, with one arm raised and the other crossed over her bosom, in close attendance on the Goddess,

## HERE,

who is robed in the sleeveless chiton, which displays her beautiful arms (λευκώλενος). Turning towards her almighty Consort she raises her veil with a graceful sweep of the left arm. To the right of Here

## ZEUS,

distinguished from his assessors not only by the majestic dignity and repose of his bearing but by his throne, which alone has arms, and cross-pieces between the legs. With this group the left half of the divine *Consessus* ends. Passing over the five central figures, which we may regard as out of sight, we come to

## ATHENE,

in whom some archæologists see only a priestess of the Goddess. This figure is slighter and more in profile than the rest, and has about it an indefinable air of virginity. The right arm, which probably held a lance, rests on her chair. Next to her sits a bearded God,

## HEPHAISTOS,

whose arms and legs are wrapped in an ample *himation*. His left arm lies on his lap, and he supports his massive heavy frame on a staff placed under his right shoulder. In his character of artificer he has a claim to be near Athene, whose counsel and assistance he enjoyed. After a slight break we come to four closely associated deities, of whom the first is

## POSEIDON,

a dignified form with flowing hair, with his lower limbs wrapped in the *himation*. Next to him is

## DIONYSOS ?

(who was for a long time called Theseus, then Apollo, Hephaistos, &c.). Both attitude and dress, in which he differs from his brother Gods, are suitable to Dionysos. The raised left arm rests on the thyrsos. The *himation* reaches to his feet, and falls in a broad fold over the left shoulder on to the lap. The listless, effeminate air of the whole figure corresponds to the richer dress, and the ten small holes in the head indicate a garland. Of the next group, consisting of two females and a boy, no altogether satisfactory interpretation can be given. The first to the right was once called Aglauros, then Kora, and now several archæologists agree in calling her Peitho (Goddess of Persuasion). If they are right it is strange that a mere adjunct and attribute of Aphrodite should hold so prominent a place. The chief authorities call her

## DEMETER ?

She is robed in chiton and *himation*, the former of which has slipped a little from her right shoulder, and reveals the upper part of her bosom. Her hair is wavy, and the back of the head is bound with a cloth in the shape of a very becoming cap, which would better suit Aphrodite than Demeter. The figure next to her is generally called

## APHRODITE,

who is more completely clothed and veiled than any other Goddess ! She is leaning familiarly on the knee of her companion, and pointing with outstretched left hand, which rests on the shoulder of the boy in front of her, to some distant object. The boy is generally taken for

## EROS ?

in attendance on his mother. He is almost nude, but a small chlamys may be seen on his arms. His curly hair is bound with a fillet, and in his left hand he holds a parasol for his own or his mother's use.

## The FIVE CENTRAL FIGURES.

This remarkable and enigmatical group, flanked on either side by Olympian deities, consists of two principal figures, male and female, and three smaller ones, two girls bearing seats ?, and a boy holding a piece of cloth or a garment ? The male figure

## A PRIEST ?

who is bearded, and wears only the chiton, without a girdle, holds a folded piece of cloth or garment. Opposite to him is

## A Boy,

over whose shoulder hangs a long mantle ; he appears to be receiving the folded cloth from the priest. The principal female figure,

## A PRIESTESS ?

in chiton and a loose and ample chlamys, stands with her back to the priest and opposite to

## TWO MAIDENS,

with seats ? on their heads, which are protected by the usual pad or knot (ῥύλη, σκεῖρα). Both are dressed in the sleeveless chiton and a mantle, and the foremost is just delivering up the object on her head (a chair ?), while the other awaits her turn to do the same.

None of the many explanations of this group are worthy of implicit acceptance.\*

Nearly the whole of the frieze from the E. façade, representing the *consessus* of Olympian deities, and a considerable portion of the N. and W. friezes, are exhibited in front of the railing of the gallery in our Museum, where they are advantageously seen at about half the height at which they were placed in the Parthenon itself.

## 96.

FRAGMENT of COLOSSAL HEAD. Found by Gavin Hamilton in the wall of a Turkish house at the W. end of the Parthenon. British Museum.

[Not yet received.]

The eyes were made separately of ivory or enamel and let into the empty sockets. It was regarded at one time as the head of Athene from the W. pediment of the Parthenon, but there is no real foundation for such a supposition, as it differs in every respect but size from the character of the extant figures of the pediment.

## 97.

The STATUETTE of ATHENE PARTHENOS, called the LENORMANT STATUETTE. Pentelic marble. Found in 1859 near the Monseion and Pnyx at Athens, where it still remains.

This rude unfinished figure, though worthless as a work of art, is of the highest interest as giving certain details of the colossal chryselephantine statue of Athene by Pheidias.

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\* Vide Perry, 296, et seq.

The Goddess stands erect with her left hand resting on her shield and holding the lance. On the palm of her extended right hand she held a figure of Nike. The shield was adorned with the gorgoneion and reliefs of the Amazonimachia, in which, according to the tradition, are the forms of Perikles and Pheidias himself who is clearly seen poisoning a large stone above his head. Cowering beneath the shield is the Erichthonian serpent, in a position well suited to the nature of the animal and to the Laocoon episode of Virgil's *Æneid*.

The strict balance between the two sides of the figure, the similar lines of the falling arms and the dress, the correspondence of the shield and lance on the left hand to the figure of Nike on the right, accord well with the architectural formal regularity and severity which we should expect in a temple image, the moral centre of the whole building.\*

## 98.

Another REPLICA of the ATHENE PARTHENOS. Discovered near the Varvakion at Athens in 1881. Pentelic marble, which shows traces of gilding. Athens.

This statuette, the *technique* of which betrays its Roman origin, is valuable as a complement to the Lenormant figure, and as affording evidence on several points which the latter had left doubtful. The round skull cap of the Lenormant copy is without ornament, while that of the newer statuette has a Sphinx in the round on the top of the cap surmounted by a lofty crest. On each side of the helmet is a figure in high relief, generally called a Griffin, but which is proved by the legs and hoofs of a horse to be a Pegasus. In this work, too, the scales and snakes of the gorgoneion are elaborately worked out, and, what is very important, the Goddess bears in her hand the well preserved form of a winged Nike.

## 99.

SHIELD of ATHENE PARTHENOS. Acquired at Athens by Viscount Strangford, now in the British Museum.

This also bears a relief of the Battle of the Amazons, in which the figure of the bald Pheidias is again distinctly visible, and near him a warrior bearing a spear supposed to represent Perikles. In this relief Pheidias is wielding an axe instead of a stone (*Vide* No. 97).

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\* The reliefs on the base of the statuette are not to be deciphered. The motive of the reliefs on the base of the Parthenos of Pheidias was the birth of Pandora.

## 100.

THE MINERVA MEDICI. Of Pentelic (or Carrara?) marble.  
In *l'École des Beaux Arts*, Paris.

[*Not yet received.*]

In this grandest and noblest of all the representations of the Goddess of Wisdom which time has spared, the architectural severity and formality of the Athene Parthenos of Pheidias are somewhat modified and softened. Her right leg, for example, protrudes a little from the upper garment and allows an under garment of different material to be seen, and she wears a chlamys over her left shoulder. But the prevailing tone is still one of simple grandeur, and suggests the idea that we have before us a copy of the Athene Parthenos, designed for a temple image, freed from its architectural bonds, and modified to suit the taste of a later age. If, as is generally supposed, the marble is from Carrara, it is probably a Roman work from the best period of imitative art in Rome.

The extraordinary effect produced by this noble statue, even in its present mutilated state, may be judged of by the fact that some writers believe it to be the original colossal figure of Athene from the centre of the eastern pediment of the Parthenon, which as we have seen was not in its place even in Carrey's time (1674).

## 101.

VOTIVE RELIEF OF ARTEMIS. Of greyish limestone. From Argos. Berlin.

Representing the Goddess erect and in motion, with her hair dressed high on the top of her uncovered head. She wears the long sleeveless tunic falling in perpendicular folds to the feet, over which is the peplos. In her left hand she carries a bow and in her right hand a torch. Artemis appears here not as the huntress, but as *φωσφόρος* (torch bearer, light bringer), and as *σωτῆρα* (saviour) with the bow. The Artemis *ἀμφίπυρος* (with fire on both sides) of Sophocles carried a torch in each hand, as is shown on a candelabrum in the Villa Albani.\* This relief has been claimed for the school of Kolotes, a pupil of Pheidias, on account of its religious character and the breadth and simplicity of the style in which it is executed. It bears in the upper part of the field the inscription *Πολυστράτη ἀνέθηκε* (Polystрата offered it).

## 102.

THE WOUNDED AMAZON. A marble statue in the Capitol at Rome.

This well known and beautiful figure corresponds to Pliny's description of a work by Kresilas, a contemporary of Pheidias,

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\* Zoega. Bassi Relievi, II. tav. 100.

both in the wound under the breast and in the pathetic expression of the face. We are, therefore, I think justified in regarding it as a copy of the Amazon of Kresilas who flourished about 432 B.C.

### 103. *a. b. c.*

#### FRIEZE of the TEMPLE of NIKE APTEROS (Wingless Victory) in ATHENS. Marble.

This diminutive temple (27 feet by 18 feet), which has been called "the pearl of Ionic architecture," originally stood and once more stands on a buttress of the S. wall of the Akropolis. Spon and Wheler saw it in 1675, but it was soon afterwards (in 1687) removed by the Turks to construct a battery. Nearly all the fragments were discovered in 1835 by Ross, Schaubert and Hansen, and the building restored in nearly its original perfection. It was probably erected in the first half of the 5th century B.C.

This temple was adorned by a frieze which ran round the whole building. The reliefs on the N. and W. were taken away by Lord Elgin, and are now in the British Museum. Each of the four sides has a distinct and independent subject. The composition of

#### *a.* The EASTERN FRIEZE

is the most intelligible, or the least unintelligible, as they are all sadly defaced. The presence of a winged boy between two female figures at the left extremity, and of Pallas with ægis and shield between two male figures in the centre, leads us to suppose that we have before us an assembly of the Gods.

#### *b.* The FRIEZES on the N. and S. sides,

which closely resemble one another, are supposed to represent a battle between Greeks and Persians, of whom the latter are recognisable by their horses and their mounted leaders. Some writers, however, take the so-called Persians of the S. frieze for Amazons with their typical curved shields and flat quivers.

#### *c.* The FRIEZE on the W. side

is also regarded as representing a battle of Athenians and Persians. This is one of the many cases in which the *ars nesciendi* may be practised with safety and advantage.

#### RELIEFS from the BALUSTRADE of the TEMPLE of NIKE APTEROS,

probably of later date than the temple itself, but not later than B.C. 350. The N.W. corner of the little temple of Nike Apteros abuts on the Kimonian wall on the S. side of the Akropolis, which



ran parallel to the grand flight of steps leading to the Propylaea. From these steps a smaller flight rose at right angles in the direction of the N.E. angle of the temple. Round the triangular space thus formed ran a parapet, composed of slabs about three feet in height, some of which bear reliefs of the most exquisite beauty on their surface. They generally represent winged Goddesses of Victory (Nikai) engaged in the performance of various functions in honour of the wingless Athena Nike, the presiding Goddess of the temple. The best preserved of these, in which the treatment of the drapery is especially admirable, are ;

## 104.

## Two VICTORIES and a Cow.

In this relief the animal, which is being led to the altar of sacrifice, is purposely made small, so as not to seem altogether beyond the control of its slender and elegant drivers ;

## 105.

## NIKE loosing her SANDAL.

Few remains of Greek art can show such exquisite delicacy of feeling and execution as are seen in the gracefully flowing lines of this lovely form.

Numerous copies of these beautiful conceptions have been found, among the best known of which are a relief of two Victories and a Cow at Munich, and a similar one in the Vatican. The motive of the Nike loosing her sandal is also represented in a relief at Florence.

## 106.

## The FRIEZE of the ERECHTHEION at ATHENS.

This temple of Erechtheus, a mythical King of Athens, possessed a peculiar sanctity as the scene of the contest between Athene and Poseidon for the land of Attica. The original building was destroyed by the Persians, but a new and more magnificent temple on the same site was completed in Ol. 924, B.C. 409. It really formed a complex of three temples, the eastern half dedicated to Erechtheus, and the western to Athene Polias, with which the Pandroseion (the sanctuary of Pandrosos), was intimately connected.

The reliefs on the frieze of the Erechtheion were not carved on the surface, but executed separately in the round in Pentelic marble, and fixed on to a background of black Eleusinian stone, which was probably coloured. The remains of this work are so insignificant that we are obliged to have recourse to the fragment of the inscription containing the payments to the workmen (of

406 B.C.) discovered in Athens, which gives some information respecting the figures. In this inscription we find mention of a Woman with a Boy on her lap, and there are fragments of a Biga with its driver, and of a Quadriga. The style of these reliefs resembles that of the sculptures of the Temple of Nike Apteros, and shows the soft and graceful characteristics of Attic art.

## 107.

**KARYATID of the PANDROSEION.** A marble figure in the British Museum.

The portico of the sanctuary of Pandrosos, which formed part of the complex temple of Erechtheus, having no pediment above it, and being therefore light, is appropriately supported by six female figures, employed as human pillars. These are simply called *κάρυαι* (maidens) in the accounts above mentioned, but are generally known by the name of Karyatids. The sixth and best of these was taken away by Lord Elgin, and is now in the British Museum. This figure is of the highest merit both in design and execution. She bears her burden easily, as we see from the fact that the hands are unemployed, except in slightly lifting the robe. The knee of one leg is a little bent, so as to give some life and grace to the human pillar without destroying its architectural character. On her head is the soft pad above which a basket-like decoration takes the place of the Ionic capital. She is dressed in the Attic costume, and the long archaic tresses at the back of the head fill up the curve of the neck, and give the requisite appearance of strength.

## 108.

**RELIEF of the ELEUSINIAN DEITIES ? (or their Priestesses ?).**

Found near the foundation of the Church of St. Zacharias, in Eleusis. Athens.

This relief, which probably belonged to a sanctuary of Demeter, is generally supposed to represent Demeter, Kora, and Iacchos (or Triptolemos). Some writers see in it only the Priestesses of those deities, with an Athenian herd boy. The Goddess on the left, who holds a long sceptre, is placing something in the hand of the youth, who looks up at her with reverential attention. The other Goddess is crowning him with a garland. There is a marked difference of style in the two female figures. The one to the right, Kora, is moulded with the freedom of fully developed art, while an intentional archaism is observable in the bearing and dress of the other, Demeter.

It is probably a memorial offering in honour of some youth who had devoted himself to the service of the Eleusinian Goddesses, and had acquired their especial favour. Details of the drapery show that the work proceeds from the school of Pheidias.

## 109.

ORPHEUS, EURYDIKE, and HERMES, in the Villa Albani.

This most beautiful of sepulchral reliefs, of which there is a replica at Naples and another at Paris, represents the final parting of Orpheus and Eurydike in the presence of Hermes. According to the well-known myth, Orpheus was unable to obey the injunction which forbade him to look back on his wife, whom he is tenderly leading from the dark abode of Hades, before he reached the upper air; and he is now paying the penalty of his fatal indiscretion by losing her again, and for ever. Orpheus, who is known by his lyre, is dressed in Thracian costume. Eurydike is richly robed, and wears a veil.

The theme is treated with the utmost simplicity and tenderness, and admirably illustrates the moderation of pure Greek art in the external manifestation of emotion. Eurydike leans affectionately on the faithful one, who had faced the King of Terrors to recover her, and gently lays her hand on his shoulder. Orpheus raises his hand to hers, and looks for the last time on his twice-lost treasure. It is but for a moment, for another hand is on her, that of Hermes, the leader of souls, who for once seems to discharge his dread duty with reluctance and sympathy.

This admirable work affords a good example of the manner in which the Greeks—to whom the sharp distinction between mind and body which *we* make was unknown—subordinated the details to the general effect. Taken by themselves, neither the features of the faces nor the motion of the limbs have any particular expression, but as a whole the relief is full of tenderness and pathos. No subject could have expressed more happily the grief and love of a husband for his departed wife than this touching incident in the life of the pair who were to the Greeks the types of conjugal fidelity.

The calf of the leg and half the left forearm of Hermes, both feet of Orpheus, and the right foot of Eurydike are restored.

## 110.

RELIEF of MEDEA and the DAUGHTERS of PELIAS.  
Pentelic marble. Found in the Court of the French Academy at Rome, and now in the Lateran Museum.

Medea has persuaded the daughters of King Pelias, Asteropeia and Antinoe, to slay their father by a promise to restore him to life and youth by her magic arts, and they are making the necessary preparations for the fatal process. The figure to the left in Thessalian costume with Amazonian cap, holding a vessel in her hand, is generally supposed to be Medea. One of the Peliads sets the cauldron on the tripod in full confidence of a happy result; the other holds the sword ready, but seems to be anxiously brooding over the terrible venture.

The purpose of this relief is not clear. It has been conjectured that it is one of a series of representations of the incidents of the Argonautic myth.

## 111.

## SEPULCHRAL STELE of a GIRL. Venice.

One of the few Stelai preserved in its entirety, with basis, capitals, and *akroterion*. The deceased is represented standing and putting her hand into a casket, the lid of which is lying on the ground. The large fan-like *anthemion* which fills up the *akroterion* reminds us of the older and severer Attic style, and is of great beauty of composition and design.\*

## 112.

## FRIEZE from the TEMPLE of APOLLO at Bassæ near Phigaleia in Arcadia. British Museum.

This temple was built somewhat later than the Parthenon (begun 430 B.C.), by the same famous architect Iktinos, in honour of Apollo Epikourios (the Succourer), who spared the Phigaleians when he visited the rest of Greece with pestilence. The frieze, which is on the inside of the cella-wall, is divided into two unequal parts; the shorter of which represents the contest between the Centaurs and Lapiths at the wedding of Peirithoos, and the longer the battle of the Amazons. Between these two scenes comes the chariot of the divine allies of the Greeks, Apollo and Artemis, drawn by a pair of stags, and driven by the Goddess herself while her Brother bends his bow against the Centaurs. Among the most striking of the scenes represented are; that in which the bride of Peirithoos is seen clinging to an archaic image of Athene, and is defended by a warrior, whom we recognise as Theseus by the lion's skin which hangs on a tree behind him; the group of Centaurs endeavouring to bury the invulnerable Kaineus beneath rocks; and that in which we recognise the magnificent form of Herakles with lion's skin and club, and originally with his bow, taking part in the battle against the Amazons.

Short as is the period of time which separates this frieze from that of the Parthenon, the difference between them in style and character is very remarkable. There is scarcely a composition in the whole range of ancient art in which the wild excesses of wine and lust are more vividly depicted than in the frieze before us. The design itself is the offspring of the boldest and most fertile imagination, and the glowing life which burns in the hearts of the actors is manifested in an endless variety of the strangest attitudes. Many shortcomings in execution will be detected by the most superficial observer, but many of these would disappear if the frieze were seen at the height for which it was intended. It is probable, too, that the designer was compelled to commit the execution of his composition to artists of various degrees of intelligence and skill. With all its faults of detail it is a work of the highest order, in which scenes of the wildest ferocity and the most tender pathos are portrayed with equal and extraordinary force and truth.

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\* Mauch Säulenordnungen, Taf. 90, 4.

## 113.

**EIRENE with the INFANT PLOUTOS.** In the Glyptothek at Munich.

Formerly called Ino Leucothea, probably a copy, made during the renaissance of Greek art in Rome, of a bronze original by Kephisodotos (4th century), the father of Praxiteles. Eirene (Peace) was worshipped in Athens after, and perhaps before, the battle of Leukas, 375 B.C., as the mother of Ploutos (Wealth). In the work before us she is clothed in the long Ionic chiton, which is drawn up at the girdle so as to lap over in the graceful fold called the *diploidion*. Over the chiton is a mantle fastened on the shoulders by brooches and hanging down her back, and she wears thick-soled sandals. The head is bound by a broad fillet partly concealed by the thick hair, which is brushed away from either side of the forehead, and falls in rich clusters on her shoulders. Her head is gently inclined towards her foster child, who stretches out his hand to caress her chin. Her raised right hand rests on a long sceptre, a sign of her divinity. The restoration of the figure is justified by Attic coins with the same motive, but the infant God should hold a cornucopiæ in his left hand as son of Demeter.

The end of Eirene's nose, her right arm, the finger of her left hand with the vase, both the arms of Ploutos, his left foot, the fore part of his right foot and his neck, are restored.

## 114.

**HERMES with the INFANT DIONYSOS,** an original work in marble by Praxiteles. Olympia.

Discovered by the German Expedition in May 1877, in the Heraion (Temple of Here) on the very spot in which Pausanias saw it.

The God is here represented as a charming youth in the very springtide of life and beauty such as he is described by Homer in the *Odyssey*.\* He is leaning with his left arm on the stump of a tree in the new attitude invented by the younger Attic school, which gives to the graceful form an easy undulating flow. His whole air denotes perfect repose, undisturbed by thoughts of past or future, and the expression on his beautiful face as he looks down on his precious nurseling is ineffably sweet and sunny.

The main figure, that of Hermes, is in a wonderful state of preservation, and the uninjured face especially raises still higher the extraordinary value of this unique work. Yet we cannot but deplore the loss of the lower part of the legs from the knee, and still more that of the right forearm, so important to the full understanding of the great artist's meaning. Hermes probably had a

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\* X. 277.

sceptre in his right hand, and some writers suppose that he held a bunch of grapes before the infant God. His short hair was probably encircled by a garland of the wild olive (*κρίνος*) for the reception of which there is a circular incision on the head. The fragments of the infant Dionysos were found at different times, and the figure is nearly complete. The execution of this figure is very inferior to that of the *Hermes*.

On its first discovery traces of a reddish brown colour were found on the head of *Hermes*, which even now shows darkly against the brilliant surface of the nude parts. The use of colour would account for the want of care and finish observable in the treatment of the hair.

The beauty of the design is equalled by the perfection of the execution which the uninjured surface enables us to follow in its minutest details. The myriad risings and depressions of the surface of the tender and elastic skin, which require the hand as well as the eye to appreciate, show a knowledge of nature, and a skill in reproducing her effects, beyond the reach of any but the greatest masters of Grecian art.

## 115.

The *APHRODITE* of *KNIDOS*. Marble statue in the Vatican.

[*Not yet received.*]

Probably the best of several copies of the illustrious work of *Praxiteles*, with whose ecstatic praises antiquity rings so loudly. *Pliny* says of it, "Above all the works, not only of *Praxiteles* but in the whole world, is the *Venus*, to see which many men have made the voyage to *Knidos*, and which was fashioned, as is supposed, with the approbation of the Goddess herself."

The statue stood, according to *Lucian*, in the centre of a small temple in a grove of myrtles and other trees. The attitude of the Goddess is no doubt correctly given on a coin of *Knidos* struck in honour of *Plautilla*, wife of *Caracalla*.\* The action is one which, according to the practice of the higher Greek art, carries the thoughts of the beholder both backwards and forwards. The last garment is laid aside, in another moment the lovely apparition will be lost to sight beneath the cooling wave.

In one important respect the Vatican figure is greatly superior to the otherwise chaste and beautiful Munich copy (No. 116) and to all others, that the look of the Goddess is not directed to a distance but to the objects immediately surrounding her, by which the effect of unconscious innocence in her noble, pure, and charming face is greatly enhanced. It is calculated also to give us a high idea of the purity of the original work of *Praxiteles*, which has so often been called in question.

The left arm and the right fore arm, the left leg from the knee, and the right foot are restored.

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\* *Perry*, p. 445, fig. 195.

## 116.

**THE APHRODITE OF KNIDOS.** Marble statue from the Palazzo Braschi in Rome. Munich.

This statue, too, is no doubt a Roman copy of the great work of Praxiteles, and is distinguished among the numerous representations of the Goddess by the simplicity and purity of its tone.

## 117.

**TORSO OF A SATYR,** called "the Palatine Torso." Louvre. Parian marble.

This lovely figure was found in the ruins of the Palace of the Cæsars at Rome. Prof. Brunn thinks that it may be an original work of Praxiteles. It is called "the Satyr Periboetos," but it is probable that the famous work of Praxiteles which went by that name was in bronze and stood in the Tripod Street on the Akropolis at Athens.

## 118.

**THE SATYR AFTER PRAXITELES.** Marble statue in the Capitoline Museum at Rome.

Perhaps the best of the copies, of which Winckelmann knew as many as thirty, of one of the most celebrated works of Praxiteles. This Satyr, which is also regarded by some as the "Periboetos," is represented almost nude with only a panther's skin slung loosely across his chest. In type he approaches very closely to the Dionysos and the Apollo of the younger Attic school, but there is just a difference between the most human of Gods and the most refined of Satyrs. The Satyr is a Satyr still, "idle and unfit for work or war," incapable of any greater exertion than that of strolling in the woods or piping to and dancing with the rosy-armed nymphs of glade and mountain.

The fingers of both hands and the flute are restored.

## 119.

**HEAD OF A SATYR** in marble, found at Cotrone. Collection of Baron Baracco at Rome.

[Not yet received.]

An admirable example of the Satyr type as refined by the younger Attic school.

## 120.

The EROS OF CENTOCELLE; marble torso. Discovered by Gavin Hamilton in Centocelle near the Via Labicana in Rome. Vatican.

[Not yet received.]

This beautiful torso, found by Gavin Hamilton in Centocelle, near the Via Labicana at Rome, and now in the Vatican, represents a tender youth just rising into manhood, and is supposed by some writers to be a copy of the celebrated statue which Praxiteles executed for a temple of Thespiaë, and which the illustrious sculptor regarded as his greatest work. "Thespiaë," says Cicero, "was visited solely for the sake of the statue, there being no other reason for going there." There is no sufficient ground for the assumption that it is a copy of the Thespian Eros, but the Centocelle figure is well calculated to give us an idea of the manner of Praxiteles. The beautiful arrangement of the hair is especially noteworthy. Traces of wings are found on the back; the left hand probably held a bow and the right a torch, which the God of Love is in the act of lowering on to a small altar in performance of his functions as Genius of Death. The design is familiar to us in reliefs on Roman sarcophagi, and, the figure before us, like others of the same kind, may have formed the ornament of a sepulchre.

## 121.

APOLLO SAUROKTONOS (Lizard Slayer). Marble statue in the Vatican, a copy of a celebrated original by Praxiteles.

Apollo is here represented as a tender Ephebos, either trying his skill in transfixing the quickly moving lizard on the tree by a rapid thrust, or merely intercepting its movements by holding an object before it. He leans with indolent grace against a tree, seeking, boylike, some easy pastime to amuse his vacant mind. The design is interesting in the history of art as one of the earliest instance of the *genre* style which subsequently became so popular.

## 122.

APOLLO SAUROKTONOS; statuette in bronze in the Villa Albani at Rome.

[Not yet received.]

A very beautiful and probably older replica of the same original as the marble copy described above No. 121.



## 123.

The APOLLINO ; marble statue from the Villa Medici in Rome, now in the Uffizi at Florence.

[*Not yet received.*]

Endowed with the same tender and charming grace which is characteristic of the younger Attic school is the well-known figure in "the Tribune" at Florence, representing a youth of tender age in an attitude of complete repose. It is probably a Roman copy of some Greek original of the 4th century B.C. It is generally called Apollino, but as the hand which bore the attribute is a restoration, there is no sufficient warrant for the name. The right hand on the back of the head denotes repose after exertion, and this new motive is here combined with that of resting the elbow on the tree, which, as in the Hermes (No. 114), gives to the graceful lines of the lovely form their charming, undulating flow. The hands and the tree are restored.

## 124.

NIOBE and her YOUNGEST DAUGHTER. From the famous Niobe group in the Uffizi at Florence. Found in a Vigna near the Lateran at Rome.

Supposed to be a copy of a great work by Skopas or Praxiteles, for even in Pliny's time this question was undecided.

The legend of the slaughter of Niobe's children by Apollo and Artemis is too well known to need repetition here. Niobe, with her youngest daughter, forms the central figure in the Florentine group. Very finely represented is the contrast between the stately form of the proud strong woman, who shows no fear for herself, and the timid, shrinking child who clings to her in an agony of fear, and thinks to find a refuge in her mother's lap even from the fury of the Gods.

Ultima restabat quam toto corpore mater  
Tota veste tegens, unam minimamque relinque,  
De multis minimam posco, clamavit, et unam ;

\* \* \*

Dumque rogat, pro qua rogat, occidit.

The effect is heightened by the contrast between the light and closely-fitting dress of the poor child and the richly flowing masses of the mother's robes.

## 125.

The SECOND DAUGHTER of NIOBE. A very superior replica of the Florentine figure. In the Vatican.

The second Niobid, who is following the daughter nearest to Niobe herself in flight towards the centre, is still unhurt. The

left hand, which is rightly restored, is widely opened and raised in astonishment, while with her right she seems to be drawing her garment over her head. The head in this Vatican copy is unfortunately lost, but the treatment, both of form and drapery, is very masterly.

## 126.

BROTHER AND SISTER (Niobids). In the Vatican.

[*Not yet received.*]

In the Florentine group the eldest Son is alone, but the left arm and half the lower right arm have been restored so as to efface the traces of the impact of another figure. The group before us is probably a duplicate of the same group in its complete state. It represents a young girl with a wound in her left breast leaning against her brother, who has stopped in his flight to assist her, and is supporting her fainting and sinking frame. Laying his left hand affectionately on her shoulder, he raises his garment in the vain effort to protect himself and her.

## 127.

HEAD of NIOBE. Of fine Pentelic marble. In the collection of the Earl of Yarborough at Brocklesby.

It is a very superior replica of the Niobe at Florence, and belonged no doubt to a statue. The drapery is restored after the Florentine copy. Professor Michaelis, comparing it with the latter, says, "The expression of grief in the deep, sunk, inner corners of the eyes is somewhat more strongly marked; the mouth is very beautiful and noble; the luxuriant, curly hair, which falls in rich masses over the shoulders and neck, intertwined with a fillet, is of a fine picturesque effect." He might have added that the inclination of the head in the Yarborough bust adds greatly to the superior effect produced by it.

## 128.

RELIEF of NIOBE GROUP. British Museum.

[*Not yet received.*]

On a circular disk. The scene represented is the side of Mount Sipylus, on the summit of which Apollo and Artemis are aiming their deadly shafts at the groups below.

129.

**HEAD of the DEMETER of KNIDOS.** Found at Knidos in a Temenos of Demeter and Kora.\* From a seated statue in the British Museum.

The finest representation of the Goddess. She is seated on a kind of throne, with her feet resting on a footstool with lion's claws. Both the form and the drapery which envelopes it are somewhat inferior to the exquisitely modelled head and the beautiful face with its tender pathetic expression of mingled sorrow and resignation so well suited to the bereaved mother of Persephone; but allowance must be made for the original position of the figure in a niche high above the eye.

130.

**SMALL FEMALE HEAD.** Marble. Found at Olympia, 1875--1880. Olympia.

It probably represents Aphrodite, and is executed in the free style of the school of Praxiteles.

131.

**SATYR POURING WINE.** Marble statue in Dresden.

This pleasing figure, which is one of many replicas, is supposed to be a copy of a work by Praxiteles, set up in the Tripod Street in Athens. As it is without the usual tail, and both the face and the young and graceful form are of a higher, nobler type than usual, we should hardly recognise the Satyr were it not for the pointed ears. The broad band round the head and the ivy leaves and berries serve still further to remove him from the ordinary Satyr. In his right hand he holds the handle of a jug in his character of cupbearer, perhaps to Dionysos himself and Ariadne. There is a replica in the British Museum.

The back of the head, the right foot, and left hand are restored. The arms and legs were broken, but have been put together from the original fragments with the exception of a piece above the right wrist.

132.

**HEAD of HYPNOS.** Bronze. From Perugia. British Museum.

[*Not yet received.*]

This beautiful head from a statue of the God of Sleep, if not the Greek original itself, of which the statue in Madrid is a replica, is at any rate a very superior copy of a work belonging to

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\* Newton, Halikarnassos, Pl. 55.

the best period of Greek art, and probably to the school of Praxiteles.

The ear closed by the wing and the drooping eyelids are characteristic of the drowsy god.

## 133.

**DIONYSOS as a SATYR.** Marble statue. Discovered in 1880 in Hadrian's Villa, Rome.

[Not yet received.]

This charming figure differs somewhat in style from the preceding works which are kindred to it in subject. It has been plausibly conjectured that it is a copy, executed early in the 4th century, from a work of the school of Polykleitos.

## 134.

**APOLLO KITHAROEDOS.** A marble statue found in the Villa of Cassius, at Tivoli, and now in the Vatican.

[Not yet received.]

Supposed by some to be a copy of a work executed by the famous sculptor Scopas for the temple of the God at Rhamnus; by others of a Greek original by Timarchides.\* In any case, the design of this grand and striking work is not unworthy of a great artist, and bears the stamp of originality. Hitherto we have seen Apollo in his more dignified and calmer moods. He is here represented in the long flowing robes of a Kitharoedos. He is crowned with his own bays, and with the heavy *phorminx* in his hand he moves swiftly along under the overpowering, entrancing, influence of his own music. It is a true and powerful embodiment of the poet's conceptions and feelings, and expresses in the rapid forward motion, the upturned eyes, and the whole expression of the face the *abandon* and the thrilling fervour of the musical enthusiast.

## 135.

**SCULPTURES of the NEREID MONUMENT** from Xanthos in Lycia. British Museum.

[Not yet received.]

The so-called Nereid monument, built of the stone of the country, was discovered by Sir C. Fellows near the acropolis of Xanthos. The plastic ornament of this Heroon consisted of—

I. Fragments of two pedimental groups in alto rilievo, of which the eastern contains figures of Zeus and Hera on thrones surrounded by other Gods (Athene, Apollo, Hebe, and Hephaistos)

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\* A similarly arrayed figure is seen in reliefs representing, not the God himself, but his priest.

before whom stand youths and maidens ; and the western represents a battle in which both infantry and cavalry are engaged.

II. Ten draped female figures, smaller than life, and Greek in design and execution, to which the name of Nereids has been given on account of their attributes, which are all marine objects.

III. Six smaller figures.

IV. Two friezes, the larger 3 feet 4 inches, and the smaller 1 foot 3 inches, in height.

V. Two lions.

VI. Three statues of boys.

The Nereids remind us, by the passionate energy of their movements, of the style of Scopas, but the execution is inferior to that of his school.

The broader frieze over the plinth of the basement of the Heroon represents a battle in which Ionian Greeks and Persians are engaged. The narrower frieze under the cornice of the same basement is less Greek in spirit, and represents troops in perspective drawn up in military array, as if on parade and evidently keeping step. On the N. side a battle is raging between similarly armed Ionians. On the S. side we see a battle going on before a town, represented by a triple wall and a tower, between which the heads of helmeted defenders and wailing women, nearly as big as the towers themselves, appear. The frieze on the E. represents the storming of a gate by the help of ladders ; that on the W., a town apparently deserted, behind the walls of which rises a sepulchral stele crowned by a sphinx and a lion. In the centre is a victorious general enthroned with a parasol over his head.

The smaller frieze represents in one part the offering of gifts, raiment, horses, &c. to a Satrap ; and in another a bear and boar hunt, and a battle between cavalry and infantry.

The subject of the cella frieze is a funeral feast at which the guests are reclining on couches, regaling themselves with wine and music ; while in another part a sacrifice of rams and goats is being performed.

Attempts have been made without certain success to connect the Nereid monument with some definite historic event. One main difficulty in the interpretation of it as a work of art lies in the difference of style between the figures of the Nereids and the reliefs on the friezes. We must remember that we are no longer on Grecian soil but in an Asiatic province in which Greek and Oriental elements either mingled or maintained themselves side by side in complete independence.

## 136.

RELIEFS from the HEROON at Gjölbасchi in Lycia. Limestone. Vienna.

Gjölbасchi, of which the ancient name is unknown, was first visited in 1840 by Mr. A. J. Schönborn, who published an account of the sculptures which he found on the acropolis in the Museum of Classical Antiquities (Vol. I., p. 41). In 1882 an Austrian

expedition, under the direction of the distinguished archæologist Professor Benndorf, succeeded in bringing away nearly the whole of the frieze described by Schönborn to Vienna.

The Heroon consists of a kind of double sarcophagus hewn out of the living rock, which stands near the centre of a peribolos, 72 feet by 60 feet, enclosed by a massive stone wall varying in height according to the nature of the ground. The upper part of all four walls is adorned in the inside by a double frieze, but the S.E. side, on which is the entrance gate, has a double frieze on the outside also.

The number and variety of scenes represented in these beautiful reliefs is extraordinary and unprecedented. They comprise—The Battle of the Amazons. The Battle of the Centaurs and Lapiths. The Expedition of the Seven against Thebes? The Battle of Marathon? The Myth of Bellerophon and the Chimæra. The Meleager Boar Hunt. Scenes from the Odyssey. The Siege of Troy? The Rape of the Leucippides by Castor and Pollux. Hunting scenes, banquets, &c.

The most novel and interesting of these is, perhaps—

#### a. The SLAUGHTER of the SUITORS,

from the Odyssey, which is represented with remarkable clearness, liveliness, and fulness of detail. The scene is divided into two unequal parts. In the left and shorter division are six women, the last but one of whom is Penelope, to whom the housekeeper is presenting one of the maids who had remained faithful, and who places her hand on her breast in token of subjection. Next to her, to the right, is another maid, who turns away as if hopeless of pardon; and then comes the wicked maid, Melantho, who stretches out her hand in defiance. The scene is closed in to the right by the figure of Odysseus bearing sword and torch.

The second division commences with the figure of Odysseus, which forms the link between the scene of the Punishment of the Wicked Maids and the Slaughter of the Suitors. He is in the act of drawing his bow against the unbidden guests, who are stretched on couches in the banqueting hall. By his side is Telemachos armed with a sword. Before them extends a long row of couches; on the first is Eurymachos, who stretches out his hands in supplication. To the right, again, other suitors are kneeling on their festive couches; one of them is holding up a table or stool by way of shield, another has his hands on his back, where a shaft has pierced him, and another holds up his garment. Then follows Antinous, the first victim, as he was the greatest offender, falling dead from the couch. Next to Antinous is a figure kneeling on the ground at the end of the couch, and endeavouring to shield himself from the fatal shafts. Then comes a graceful figure with bowed head silently resigning himself to the inevitable.

On the extreme left of this division and between the two figures of Odysseus a man is seen escaping through a doorway, in whom we recognise Melanthius the goatherd going in search of the Suitors' weapons.

The very marked pictorial character of these reliefs makes it more than probable that the subject was suggested to the mind of the sculptor by the picture of the same scene painted by Polygnotus on the wall of the temple of Athene at Plataeae.

### b. The SIEGE of a CITY.

On the inside of the west wall of the Heroon we have the spectacle of a battle in three acts. First, on the left hand, is an engagement between mounted Amazons and Greeks. In the centre we see the Siege of a city, intended, as is generally supposed, to represent the Fall of Troy (Iliupersis); and on the right hand, a battle of Greeks against Greeks, closed in at the S.W. corner by lofty sterns of ships. In these reliefs, and in these alone, the upper and lower friezes are combined, and form one field of representation.

On the left are ships floating in the sea, on one of which is a sailor in a pointed cap, sitting on his vessel as watchman of the fleet. Nearest the shore is a trumpeter; then an old man trying to hold back a young warrior, his son, from the battle. To the right are older heroes advancing. Then follows a tree which rises through both friezes. Next to it a single combat is being fought by two hoplites. At the foot of the tree is an archer kneeling, and to the left of him three more heavy-armed soldiers. In the centre a general battle is represented by two pairs of hoplites. A quadriga, the only one, driven rapidly across the scene, appears to carry a wounded warrior; and to the right of it is a prisoner being put to death before a trophy.

In the lower stripe in the centre of the west wall is a city with two gates with pointed arches; and in the upper stripe four towers, at equal intervals. Between the tower to the left and the first on the right we see the pediment of a temple with an akroterion; two ranks of defenders man the walls, and the besiegers, with upraised shields below advance to the attack. Just above the first tower on the left an aged Ruler with flowing beard is sitting on his throne with his hand on his sceptre. His legs are wrapped in a mantle, but his breast and arms are nude as becomes his royal dignity. Under his throne is a lion, and on his right hand a youth, wearing a Phrygian cap, and holding a drinking horn. To the left of the lion is another youth, probably a captive, sitting on the ground.

On still higher ground and on a more richly decorated throne sits a Goddess or woman, clad in a double robe, and wearing a sort of *polos* on her head, over which a female slave is holding a parasol. The defenders of the walls, in Phrygian caps, are hurling stones and lances on the assailants below, who advance to the attack, covering themselves with their shields. On the right there seems to be less resistance on the part of the garrison. Some of the attacking party, crouching under a sense of danger, are endeavouring to enter by the gates below. A few of these, on the extreme right, must have already forced their way in, for in the

upper slabs we see a close line of defenders arrayed in perspective on the two opposite walls of the inner court, looking down on the intruders. One man in each phalanx on the walls raises his hand as if to summon aid, and in answer to their call we see three hoplites and two pairs of spearmen hastening to support them.

Nor do they trust to human aid alone. On the wall we see a warrior whose winged helmet denotes a chief, raising his arms in prayer to the Gods, while near him a hoplite is holding a sacrificial ram.

On the extreme right a peaceful scene is represented, which shows that the city is lost. On the upper frieze we see an ass toiling up hill, driven by an old man in a high cap. Above them is a woman with a broad cylindrical basket on her head. On the parallel frieze below is a lady of rank seated comfortably in a chair on a mule, with her face to the spectator, and her garment arched above her head. Behind her is a youthful warrior who looks behind him as if in fear of pursuit. It is well known that the picture of the Iliupersis (Fall of Troy) ended with a procession in which an ass was introduced.\*

### c. The HUNT of the KALYDONIAN BOAR

is represented on the inside of the western half of the south wall. We may distinguish Theseus brandishing a club, and the mutilated figure of Meleager himself poisoning a lance. The figure in armour is Peleus, and on the left is the dainty form of the huntress Atalanta, and then the wounded Ankaïos. To the left, again, a warrior is gently leading a wounded comrade from the field, a motive which we also find in the Phigaleian frieze. A similar pathetic incident occurs on the extreme right of this part of the frieze, where a hunter is supporting the sinking form of his friend, and another is seen drawing water from a well for the refreshment of the wounded man.

### 137.

### The FRIEZE of the MAUSOLEUM from Halikarnassos. British Museum.

The magnificent tomb erected by Artemisia in honour of her husband Mausolos, king of Caria, who died in 353 B.C., was ranked among the "Seven wonders" of the world. It consisted of a solid basement of masonry which contained the sepulchral chamber, on which rose a *pteron*, about 37 feet high, surrounded by 36 columns, above which was a pyramid with a flat top on which stood a quadriga. We are told that the E. side was adorned by Skopas, the N. by Bryaxis, the S. by Timotheus, and the W. by Leochares. The Mausoleum appears

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\* Pausan., X. 27. 4.



to have stood until the 12th century of our era, and to have been destroyed by an earthquake. The ruins were used by the Knights of St. John in the construction of the castle of St. Peter at Budrun, in the 15th and beginning of the 16th century; and from the walls of this fortress many of the finest sculptures have been recovered and placed in the British Museum. The principal of these are colossal statues of Mausolus himself and a female charioteer? an equestrian torso (No. 138) probably of a Persian prince; several fine heads, and seventeen slabs from the frieze, twelve of which were sent to England by Lord Stratford de Redcliffe in 1846; four more, perhaps by Skopas, were discovered by Professor Newton in 1857; and another was purchased from the Serra family at Genoa for the British Museum in 1865. Most of these slabs are from the frieze on the outside of the pteron above the Ionic columns.

The subject of the frieze is the battle of the Greeks and Amazons. The Greeks are all on foot, either nude or with a small chlamys, and armed with sword or javelin and buckler, a few wearing a Corinthian helmet. The Amazons are on foot or horseback, and wear the sleeveless chiton alone, slit at the side so as to expose the person. Prominent among the Greeks is Herakles (or Theseus) with a club. The most interesting groups are those discovered by Professor Newton, and the one purchased from the Serra family at Genoa. In slab C\* a beautifully modelled Greek warrior lays his left hand on the head of an Amazon whom he has forced down on to her knees, while she stretches out her hand in piteous supplication. In slab D two Greeks are cutting down one unarmed Amazon. In N a fine contrast is presented between a Greek in Corinthian helmet and an Amazon whom he is about to dispatch. In M we see an Amazon sitting in fearless ease with her back to her horse's head and drawing her bow.

The most striking characteristics of this composition are the exuberance of life, the energy and even violence of the movement, the endless variety of action, posture, and dress, and the hurry, heat, and passion which reign in every part of the scene. The difference between the older and younger Attic school is seen not only in the greater boldness and variety of conception, but in the psychical and moral tone which pervades the work before us. Even in the Phigaleian frieze (No. 112), the face is left almost void of emotion, while here it reflects the most vivid emotions of the soul—wrath, fear, suppliant pathos, and compassion. The ruling tendency of the age to sacrifice everything to beauty is shown in the treatment of the Amazons. The female warrior, who in earlier art had little of the softness of her sex, is here represented as a lovely, charming woman. There is an evident desire to please the spectator by the display of the beautiful but very inappropriate form of the Amazons, for which reason the slit chiton (σχιστός χιτών), a garment not suitable for the stern female warriors, is frequently used.

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\* According to the letters in the British Museum.

**THE EQUESTRIAN TORSO of a Persian Prince?** Found on the N. side of the Mausoleum, Halikarnassos. British Museum.

The decoration of which was allotted to Bryaxis, serves to raise our estimation of the artists employed on this mighty work to a very high point. Although only a mere torso of the horse, and of the rider little more than the lower half of the body remain, the mutilated figures are instinct with life and vigour. The horse is in the act of rearing, and the legs of the rider, who wears the Oriental trowsers, cling to the sides of the animal with the close grasp of the perfect horseman. "Notwithstanding," says Newton, "the great mutilation which this statue has received, it may be considered one of the finest examples of ancient sculpture which have come down to us."

**THE RAPE of GANYMEDE.** A marble statue in the Vatican.

[Not yet received.]

The best, perhaps, of the many copies of a famous group by Leochares, described by Pliny. The introduction of the tree under which the young shepherd has been resting adds greatly to the effect of upward motion. The eagle is bearing his prey past the tree from which he had descended, while the dog, gazing upwards, howls at the gradual disappearance of his master. The drapery is gently stirred, and the closed feet seem to lighten the burthen and facilitate the upward flight. The eagle, as Pliny observes, seems sensible of what he is carrying, and for whom! Our statue bears testimony at the same time to the extraordinary skill of the artist in dealing with a most difficult subject and to the rapid progress of that corruption of taste to which the principles of the younger Attic school inevitably led.

**HEAD of a GIRL.** Formerly at Naples, and now in the Glyptothek at Munich, of which it forms one of the greatest ornaments.

The form of the head is peculiarly fine, and the exquisitely modelled face of the most harmonious and ideal type is full of charm, without a trace of self-consciousness or coquetry. No less admirable is the treatment of the hair, and the manner in which it rises from the surface of the forehead and temples. The ribbed divisions remind us of the Vatican bust of Aspasia.

It is difficult to decide whether we have before us a purely ideal creation or an idealised portrait of some real person. It is equally difficult to say to what period it belongs. The work would not

be unworthy of the schools of Pheidias or Praxiteles, but it probably belongs to the Alexandrian period, from which many noble female busts have come down to us.

The nose, part of the chin, a part of the braided hair-knot at the back of the head, the neck and part of the breast, are restored.

## 141.

**HEAD of a GIRL in miniature.** Belonging to a private person in Corfu.

Very like the preceding bust (No. 140), but inferior in execution and general effect; it is, however, a beautiful head, and a work of pure Greek art.

## 142.

**The ILIONEUS.** Parian marble. Discovered at Rome between 1556-62, and now in Munich.

So called because it resembles a figure in the Niobe sarcophagus in the Vatican, supposed to represent Ilioneus the Niobid, who, according to Ovid,\* awakened the compassion of Apollo. It differs from the Niobids in being completely nude, and there is no sufficient reason for connecting it with the Niobe group. The youth, or rather boy, is on both knees, bending his body to the left and holding his arms to the right, and probably looking upwards. Of the various suggestions that it represents—Troilus threatened by Achilles; a son threatened by his insane father (Lycurgus, or Hercules)—none are satisfactory; nor can we do more than guess at the period to which it belongs. There can be no doubt, however, that it is a work of Greek art of great merit, and it can hardly be earlier than the time of Praxiteles. It was intended to be seen from the left side only, from which the lines of the beautiful limbs are seen in full harmony.† It is one of the few examples of polished marble belonging to a good period.

The head and arms are restored.

## 143.

**BRONZE HEAD of APHRODITE.** Said to have been found at Satala, near Eriwan in Armenia, in 1872, and purchased from the late Mr. A. Castellani for the British Museum.  
[ A copy in terra cotta.

This beautiful head, the shape of which has been altered and distorted by a violent blow, evidently belonged to a statue of almost colossal size. It has all the simple grandeur of the best Attic art, and is of the highest importance as the only bronze head on a large scale which has come down to us from the golden age of Greek sculpture; yet the degree of expression in the face

\* Met. vi. 261.

† Vide Brunn, Beschreibung der Glyptothek.

forbids us to place it earlier than the 4th century B.C., and some archæologists consider it a work of the Praxitelian age. The profile resembles that of the medallion of Syracuse. The treatment of the hair is simple and severe. The slightly parted lips, the low forehead, and the form of the eyebrows have procured for it the name of Aphrodite, though other writers see in it a Victory.\*

## 144.

## STATUETTE of the TRIPLE HEKATE.

Found at Olympia by the German expedition, 1875-80. A rude and mutilated figure.

## 145.

HEAD of a GREEK HERO. Found at Ostia, and called the "Fagan" head, after its former possessor, and purchased from Mr. Samuel Rogers for the British Museum.

[Not yet received.]

This beautiful work, which formerly belonged to a statue, is probably by the hand of a sculptor of the Macedonian period. The nose and bust were restored by Flaxman.

## 146.

SILENUS with the INFANT DIONYSOS. From the Villa Borghese in Rome, now in the Louvre.

[Not yet received.]

One of many replicas representing an old Satyr of the Praxitelian type acting as guardian of his favourite God. According to the well-known motive introduced by Praxiteles, he is leaning with his left arm, on which the *nebris* hangs, against a tree, entwined with branches of the vine, and looking down on his infant charge with mingled affection and awe. The pointed ears are hidden beneath his garland, and only the sinewy legs and the slight tendency to fulness in the stomach indicate the goat-legged, self-indulgent Satyr. Attempts have been made to connect it with a statue referred to by Pliny.†

## 147.

The DANCING SATYR. Greek? marble. Found on Monte Calvo, near Reate, after 1824. Villa Borghese, Rome.

[Not yet received.]

The arms are falsely restored. Instead of cymbals he should hold a double flute in his hands like the bronze statuette, in a

\* Newton on the photographs of the Castellani Collection. Comp. Engelmann in Arch. Zeitung.

† 86, 29.

similar attitude, from Herculaneum, now in Naples. The Satyr is just turning round on his toes in the dance, with an affectation of solemnity and importance which, in such a figure has a very droll effect. The design is new and striking, and very great skill is shown in the representation of the muscles called into action by his singular posture. It is probably an original work from the period of the Diadochi.

Both arms, a portion of the left thigh, and the tree with the skin hanging on it, are restored.

## 148.

**THE BARBERINI FAUN.** Marble statue. Found in the reign of Urban VIII. (A.D. 1623) in the foss of the fortress of St. Angelo, into which it was probably hurled by the defenders during the siege of Rome by Belisarius (A.D. 536 or 547). Munich.

[*Not yet received.*]

In this powerful production of the realistic school of the post-Alexandrian period we see a youthful Satyr of a coarse type stretched on a rock, partly covered with the hide of some animal, sleeping off the effects of intoxication. There is here no attempt, as in the Satyrs of Praxiteles, to refine away the coarse nature of the semi-bestial creature. The form of the head, the flat nose, prominent cheeks, corrugated brow, and scrubby bristling hair, are all those of the rudest type of Satyr, to whom the artist offers no indignity by subjecting his powerful frame to the influence of wine. Although such a being in such a state can arouse no higher interest, we cannot but admire the originality of the design and the extraordinary vigour and freshness of the execution. It is probably an original work not earlier than 300 B.C.

## 149 and 150.

**MENANDER and PODEISIPPOS.** Seated statues of pentelic marble. Found in the 16th century in the Thermæ of Olympias, wife of Constantius. Vatican.

[No. 149, Menander, *not yet received.*]

They represent two great comic poets; Menander lived from 342-290 B.C., and Podeisippos flourished in the first half of the 3rd century B.C. They formerly adorned the Villa Montalba (afterwards called Villa Negroni), where they were called Marius and Sylla. In later times they served as figures of Saints in the church of St. Lorenzo in Panisperna.

They are remarkable both as contemporary portrait statues and for the life-like appearance with which the genius of the artist has endowed them.

151.

FRIEZE of the CHORAGIC MONUMENT of LYSIKRATES.—  
 "The Lantern of Demosthenes." Marble. Athens.

The Choregos (trainer of a musical choir) at Athens, if victorious, received a prize, generally a tripod, which was placed at the top of a small temple or monument on the eastern slope of the Acropolis in the so-called Tripod street. Such a building, in the form of a *tholos*, and of the Corinthian order, was erected by Lysikrates in the archonship of Euainetos for a victory at the festival of Dionysos in 334 B.C.

The subject of the frieze is taken from the Sixth Homeric Hymn to Dionysos. Tyrrhenian pirates seized the God as he was reclining in youthful beauty on the strand of the sea, and bore him in chains to their ship. No sooner, however, had they set sail than mighty waves of wine washed over the deck, the God assumed the form of a lion, at whose angry roar the pirates leapt into the sea and were transformed into dolphins.

In the relief before us the subject is modified. The scene is changed to the shores of Naxos, and the God is reclining in careless majesty on a rock fondling his favourite panther, and surrounded by the familiar train of Satyrs and Sileni, who work his will on his enemies. With sticks hastily torn from the trees, or with torches, they pursue and chastise the robbers with boyish, boisterous delight. For the latter there is no escape. Even those whom the Satyrs cannot overtake are subject to the magic influence of the God, and we see them in the process of transformation into dolphins, leaping in desperate eagerness into the new element which is to be their future home. The serpent, too, the constant attendant at Dionysiac festivals, is biting a terrified pirate in the shoulder. The composition is admirable and well worthy of the school of Skopas.

152.

The NIKE of SAMOTHRACE. Colossal marble statue.  
 Discovered by Champoiseau in 1867. Louvre.

The attitude of this torso will be better understood by comparing it with the restoration on a reduced scale (No. 152a) by Zumbusch of Vienna, in which he has followed the motive on the coins struck by Demetrios Poliorketes in honour of his victory off Salamis (in Cyprus) over Ptolemy I.

The Goddess of Victory is standing on the fore part of a ship, holding a rudder in her left hand to place on the trophy, and in her right a trumpet, with which she proclaims the joyful news to the world.

The statue was no doubt designed as an *'aváθρμα* (thank offering) to the gods.

## 152a.

The **NIKE** of **SAMOTHRACE**. Statuette restored by **ZUMBUSCH** of Vienna. See preceding No. (152.).

## 153.

The **MÆNAD** **CHIMAIROPHONOS**. British Museum.

The **Mænad**, or raging **Bacchante** of **Scopas**, was one of the most famous and characteristic productions of his fertile genius. In the relief before us, the motive of which is found in other reliefs, and on vases and gems, she is rushing along, maddened by religious enthusiasm and the strains of dithyrambic song, with fluttering garments and her hair streaming to the wind. A portion of the sacred kid which she has torn in halves is still quivering in her blood-stained hand.

## 154.

**HEAD** of **ASKLEPIOS**? Greek marble. From the **Blacas** collection. Found in the Island of **Melos**. British Museum.

It is very similar in type to the **Otricoli** mask of **Zeus** (No. 238) but milder and more human in expression.

The worship of **Asklepios**, as might be expected from the high value set by the Greeks on bodily health and beauty, was cultivated in Greece with peculiar zeal, and at one time threatened to throw that of other deities into the shade. The blooming face indicates the very ideal of health, and wears a charming expression of mingled dignity, benevolence, and modesty. Traces of gold were found on the head and beard, and colour on the pupils of the eyes. The holes round the head were intended to fix a wreath of laurel which **Asklepios** wore as the son of **Apollo Παῖς** (the healer).

## 155.

The **WEDDING** of **POSEIDON** and **AMPHITRITE**. Marble relief. Formerly in the Palace of Santa Croce, near the **Flaminian Circus** at Rome. Munich.

This magnificent relief reminds us of **Pliny's** description of a work by **Skopas**, representing in round figures "Poseidon himself "Thetis, Achilles, Nereids riding on dolphins, whales, and hippo-campi, Tritons and the train of **Phorcus**, sea monsters, and other "marine creatures, all by the same hand; an illustrious work "even if it had occupied a lifetime."

In this very beautiful and original composition, **Poseidon** appears in a chariot drawn by two young **Tritons** with **Amphitrite** by his side. An **Oceanid**, probably **Doris**, comes to meet them; and these

three form the central group, which is flanked on either side by a subordinate group of three youthful female forms, one of whom to the left of Doris, seated on a Sea bull, bears the inevitable jewel casket of the bride. The other two are riding a Triton, of the Centaur type, and a Sea-dragon respectively. A playful element is added to the grotesque grandeur of the scene by the introduction of the Cupids, who play the part of charioteers. Their presence is alone sufficient to upset the theory, once advocated by Brunn, that the frieze proceeds from the atelier of Skopas himself; for the type of the Cupids is conceived in the spirit of Alexandrian poetry, while the Eros of Skopas was a tender youth; the composition may, however, be based on the original work by the great master. It probably formed the ornament of the cella wall of a temple, in which case the somewhat broader central group would be appropriately placed above the entrance. It will be observed that the procession seems to be coming out to meet the spectator, an effect which is partly produced by the perspective inclination of the back of the chariot, the oval form of the wheel, and the fact that one of the harnessed Tritons is represented front face.

## 156.

**MARBLE STELE of DEXILEOS, an Athenian mounted warrior.**

Found in the same place as the preceding. Athens.

According to the inscription, Dexileos, son of Lysanias of Thorikos, fell in the Battle of Corinth in the year 394 B.C., with four others of the Athenian cavalry. He is represented on horseback, lance in hand, and beneath him is a fallen foe. There are holes in the horses head for a bridle in bronze, and others in the head of Dexileos to fix a wreath.

## 157.

**SEPULCHRAL STELE of AMEINOKLEIA. Pentelic marble.**

Found in Attica. Athens.

A beautiful specimen of the large class of gravestones found in Greece and especially in Athens, which, though only the work of artizans, are imbued with the characteristic grace and tenderness of Attic art. In most of them colour was used, and some few have been found which were not carved at all but only painted. The temple form in many of them was designed to indicate the heroic honours paid to the dead.

The stele before us was set up in honour of Ameinokleia, daughter of Andromenes. One female servant is putting on her sandals, while another holds her jewel box.



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belongs to the 5th century B.C. The upper part of the head, the nose, chin, right hand and right thigh are wanting.

## 163.

FRAGMENT of a SEPULCHRAL STELE of a HUNTSMAN  
with two DOGS. Erimokastro.

He is represented seated with one dog under his chair, and the other standing before him; his quiver is beside the chair.

## 164.

FRAGMENT of a SEPULCHRAL STELE of a WOMAN and  
a BOY. Thespiæ in Boeotia.

In this exquisite relief a woman is represented seated on a chair, propped on her left arm, and holding up some object in her right hand to a boy before her. Under her chair is a scrinium with scrolls. A work of the best period.

## 165.

SEPULCHRAL STELE of ARCHESTRATE. Pentelic marble.  
In the form of a Heroon. Found on the road from  
Athens to Sunium, in the old Attic Deme Aexones.  
Museum at Leyden.

It bears the inscription Archestrate, daughter (or wife) of Alexas the Sunian. It represents the deceased seated on a cushioned stool, dressed in a long tunic with Phrygian sleeves, over which falls a long veil from her head. Before her is another woman bareheaded, but dressed like Archestrate, and therefore probably her daughter, who seems lost in thought. In the background in lower relief is another female figure, probably that of a confidential slave, mourning her lost mistress.

The style is pure and noble and of the best period, probably the first half of the 4th century B.C.

## 166.

SEPULCHRAL RELIEF. Representing a family scene. From  
the Church of St. Charalampos. Erimokastro.

The principal figure is a woman seated on a chair which has elegantly turned feet and a high back, adorned with a griffin (?) She is dressed in a chiton and mantle, and her sandalled feet rest on a footstool. On her head is a *polos*-like head-dress, from which a veil falls down her back. With her left hand she holds a boy standing on her lap, who stretches his hand to some object (fruit?) held up by a young man on the left side of the relief. The chlamys on the left shoulder of the youth only covers his back, leaving the front of his person nude. He leans on a long stick placed under his left shoulder, and inclines his head towards the child.

All the heads, especially that of the woman, are much mutilated. Both motive and execution indicate that this work belongs to the best period, probably the 4th century B.C.

## 167.

## SEPULCHRAL STELE of NIKE. Erimokastro.

The head, neck, and right arm are wanting ; the figure is nude to the waist ; the drapery of the lower extremities is held up by the left hand ; at the back is a wing in low relief. An exquisite relief of the best period.

## 168.

Marble LEKYTHOS with a RELIEF of MYRRHINÉ.  
Athens.

Instead of the usual stele, we frequently find the water jar, called *loutrophoros*, used as a grave stone. The *loutrophoros*, filled with fresh water for a bath, was presented to every Hellenic bridal pair before their marriage, and when placed on the grave is supposed to indicate that the deceased was unmarried. Myrrhiné is here represented as being led away by Hermes to Hades in the presence of three members of her family.

## 169.

## SIREN playing the LYRE. Marble statue from a sepulchral pillar.\* Found in Attica. Athens.

Figures of Sirens in the round are not very common, but in reliefs they are very frequently represented in the pediments of sepulchral stelai. When used as ornaments of the grave they are regarded as beneficent beings, either bewailing the dead by beating their breasts and tearing their hair (*vide* No. 159), or "proclaiming the laws of Hades," and by the magic power of their song lulling the soul into oblivion of past sorrows and preparing it for a new and blissful existence.

In the work before us which belongs to the 4th century B.C., the Siren is holding a tortoise lyre, but both hands and claws are broken away. A broad band of hair surrounds her head, in which are holes to fix a stephane.

## 170.

## STELE of DEMOKLEIDES. Marble. Athens.

The figure of the deceased, sitting on the prow of a vessel, is executed in bas-relief; the rest of the scene was painted. Date 4th century B.C.

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\* Compare the Relief in Lansdowne House.

## 171.

FRAGMENT of a SEPULCHRAL MARBLE STELE. Museum  
at Leyden.

The beautiful relief which adorns this tombstone represents a youth with a shield on his left arm holding out a cup to a woman standing before him with an oinochoe in her hand. The young warrior wears a chlamys, and the woman a chiton, and over it a mantle, which she holds to her bosom. The motive resembles that of the relief on the Marathonian Hydria in the British Museum.\* Unfortunately, the heads of both figures are wanting, but enough remains to show that it was an excellent work from the best period of Attic art.

## 172.

## VOTIVE RELIEF to ASKLEPIOS? Athens.

The designation is doubtful. The God of Healing generally appears attended by his snake, with a staff in his left hand and a cup in his right, which he holds out to his worshippers. Hygieia is generally near him, and he is sometimes followed by two sons and three daughters, and sometimes by two female figures.

It may be intended to represent not Asklepios, but the hero of a demos or a family.

## 173.

VOTIVE RELIEF DEDICATED to HERAKLES. Marble.  
Venice.

[Not yet received.]

The demigod is represented standing in front of his temple, receiving the offering of an ox.

## 174.

The APOXYOMENOS. Found by Canina in 1849 in the Trastevere at Rome, and now in the Braccia Nuovo of the Vatican. Marble.

A copy of a famous bronze work by Lysippos, which Agrippa brought from Greece to Rome.

It represents a young athlete in the act of "scraping himself" (Apoxyomenos) with the *στλεγγίς* or strigil after a contest, and, no doubt, a victory in the arena. This splendid and beautiful statue has all the characteristics of the manner attributed to Lysippos. The head is small, the body slim and tall, and the face is of the North Grecian or Macedonian type, and the nose which

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\* Ancient Marbles of British Museum, Part IX., Pl. XXXII., 2.

risers slightly at the end is like that of the busts of Alexander the Great himself, whose favour and patronage Lysippos enjoyed. The style of this great work is perfectly free from all conventionality, and shows that the artist copied nature alone; the hair, especially, is here thrown about in the most easy and natural manner. The very nature of his occupation implies a constant change of posture, and we see from the position of his feet that the attitude is accidental and momentary, and one of a series of graceful movements. The face, which is simple and agreeable, shows the gentle satisfaction arising from successful labour. The *Apoxyomenos* is a grand example of the *genre* style in its highest form.

## 175.

## YOUTH PRAYING. Bronze. Berlin.

This figure is supposed by some writers to be the famous "*Puer adorans*" mentioned by Pliny as the work of Boedas, a pupil of Lysippos. It is at any rate Lysippian in conception and style, and justly ranks as one of the finest bronze works which time has spared to us. It may be regarded either as a *genre* representation of a youth in the act of prayer; or it may refer to some particular young athlete supplicating the Gods, the givers of victory, before engaging in a contest.

## 176.

## STATUE OF HERMES, seated. Bronze. Museo Nazionale at Naples.

We have seen Hermes in various characters, as the male nurse of Bacchus, as the conductor of souls to Hades, &c. In this statue we see the messenger of Jove in active service, resting for a moment after a long and rapid flight.

The style of this beautiful statue has all the characteristics of the school of Lysippus, and reminds us by its vigorous elasticity, as well as by the transient momentary attitude, of the *Apoxyomenos*. (No. 174). The original work, of which it is a copy, has been attributed, with great probability, to Chares, a pupil of Lysippos, who was the first to introduce Sikyonian (Peloponnesian) art into Rhodes.

## 177.

The *Torso of HERAKLES* ("*Belvedere Torso*"), by Apollonius, the Athenian, son of Nestor. Found in the reign of Pope Julius II. (1503-1513) on the site of Pompey's Theatre at Rome, which was founded in 65 B.C. Vatican.

This noble work, the theme of Winckelmann's ecstatic rhapsody, and the constant object of Michael Angelo's study and admiration, has been for ages an apple of discord to interpreters. Some regard it as a reproduction of the *Herakles Epitrapezios* of Lysippos. Others think that the great hero was grouped with Hebe in the

courts of Olympos. It has been remarked with surprise that the veins are not represented in this figure, which Winckelmann regarded as a proof that the artist intended to represent a glorified body, which needed no earthly sustenance. The treatment of the skin is very remarkable. All traces of the chisel are carefully erased, and the surface of the skin is worked up to a velvet-like unctuous smoothness and a sensitive delicacy, hardly in accordance with the nature of the rude laborious demi-god during his existence on earth.

Even the sharpest critics are loud in their praises of the Belvedere Torso. Raphael Mengs says "it is a work purely ideal. We see in it united all the beauties which we admire in other statues. The skilful Athenian artist was, in my opinion, inspired by the most excellent taste to which the imagination can attain."

## 178.

**THE VENUS DE' MEDICI.** By Cleomenes, son of Athenodorus of Athens. Found in the Portico of Octavia at Rome. Florence.

[*Not yet received.*]

This beautiful statue is one of the many modifications of the great work of Praxiteles, the Venus of Knidos.

The Venus de' Medici has but little of the Goddess about her, and is simply the embodiment of the highest ideal of a lovely woman in the early springtide of her beauty, arrayed in all the external attractions which can charm the senses and fascinate the heart. If we accept the idea as a proper subject of art, though not a very lofty one, we must allow that there is no statue in which there is a more perfect unity of expression, or one in which face, form, and attitude combine more harmoniously to produce a sense of admiration and delight. It appeals at once to the senses and the heart of all, but only the artist can fully appreciate its very high artistic and technical merit.

Winckelmann compares it to "a rose which bursts at sunrise after a beautiful dawn."

It was found in eleven fragments, and the whole of the right arm, the left arm from the elbow, and the front part of the basis, with the inscription, are restored.

## 179.

**HEAD of the VENUS of the CAPITOL.** Found between the Quirinal and Viminal Hills. Placed by Benedict XIV. in the Capitoline Museum.

Only the tip of the nose and the left forefinger are restored.

The statue of the Capitoline Venus represents a woman of riper age and fuller form than the Venus de' Medici, and it is less *naïve* and simple. It is probably an original work by a Greek artist of the post-Alexandrian period. It is a very beautiful modification of the favourite type of the Venus of Knidos.

## 180.

The **BORGHESE WARRIOR**. Marble statue by Agasias the Ephesian (1st century B.C.). Found at Capo d'Anzio (Antium) in the beginning of the 17th century; formerly in the Borghese Palace at Rome. Louvre, Paris.

It is commonly but incorrectly called the "Fighting Gladiator."

The whole attitude of this bold and striking figure implies an opponent on horseback, and on higher ground, but it does not follow that it formed part of a group. It is not, as some suppose, a representation of an Homeric hero, but rather a "study" of a skilful combatant, who is defending himself with his shield, and meditating a blow with his sword. The attitude has been suddenly assumed from the exigency of the combat, and is, therefore, transitory, carrying the imagination irresistibly forward to the relaxation and rebound.

The features are plebeian, and without any expression beyond eager watchfulness. The statue conveys to us no spiritual meaning, but the boldness and novelty of the design, and the accurate knowledge and marvellous skill displayed in the treatment of the muscles in their abnormal state of extreme tension, are a source of admiration and delight to the man of science as well as to the artist, and render this work an almost perfect model for the study of plastic anatomy.

The right arm is restored.

## 181.

The **VENUS of MELOS**. Marble statue. Found in 1820 on the site of the ancient city in the island of Melos, in a grotto, about 500 paces from the theatre. Louvre, Paris.

In this noblest of all the representations of the Goddess of Love which have come down to us, the perfect beauty of the woman is made subordinate to the dignity and majesty of the Goddess. The design is incomparably bold and grand, and in the exquisitely harmonious proportion of the limbs, in the treatment of the subtle surfaces of the perfect and fully developed form, and the matchless rendering of the elastic texture of the velvet skin, the artist displays a knowledge of the human form and a technical skill which have been rarely equalled and never surpassed.

The loss of the arms, with the object which she held in her hand, has opened a wide field to conjecture. She has been called a Nike, a Venus Victrix, a Nymph (Melos), a Lyre-playing Muse, Nemesis, Sappho, Phryne, and a Mourning Elektra, and by some writers she is grouped with Mars.

The attitude is a complicated one. She rests firmly on the right leg, and the left foot is raised on to some object in front. The upper part of her body leans to the right, and her right side is somewhat advanced. A close examination of the face reveals innumerable beautiful details, and a certain degree of individuality,

as might be expected in a work which is so evidently based on a close study of nature. The curve of the lips is especially noble and beautiful, the ears are delicately formed, the expression of the face, which forms a charming oval, is mildest and loveliest when looked at from the right side. The eyes have the raised lower lid characteristic of Venus, but are without the swimming, dewy gaze at nothing in particular, which the Greeks called *ὕπν*. The hair is carefully arrayed in a knot on the back of the head, from which fall three loose locks.

This noble work has been assigned to many different periods, and is worthy of the highest. Some writers see in it a copy of a work of Pheidias, others have attributed it to Skopas, who is known to have executed a Venus; and others to Alkamenos and Kephisodotus. On the whole, I am inclined to agree with those who regard it as dating from a period rather after than before the reign of Alexander the Great.

The left foot, with the object on which it rested, the end of the nose, the lobes of the ears, part of the lips and chin, some folds of the garment, and the right shoulder, are restored. The antique plinth was let into a plinth of plaster by Bernard Lange.

The fragment of an arm with the hand holding an apple, which were also found at Melos, is of too inferior workmanship to belong to the statue, and the inscription on the basis, with the name of Agesandros (or Alexandros?), supposed by some to belong to the statue, is said to have been of a different marble, and little importance is now attached to it. This inscription is now lost.

## 182.

## The METOPE of ILIUM. Berlin.

Found by Dr. Schliemann at Hissarlik, and a work of the post-Alexandrian period, representing Helios in his quadriga.

## 183.

## STATUETTE of a FEMALE PAN PLAYING the FLUTE. In the Villa Albani at Rome.

[Not yet received.]

## 184.

## HEAD of the APOLLO BELVEDERE, from the celebrated statue in the Vatican.

[Not yet received.]

The merits of this well-known and most popular statue are too universally recognised to need description here. It is probably a copy made in the Hellenistic period, after an earlier Greek original in bronze, the type of which is seen on silver coins of Amphipolis Clazomenæ and Miletus of the 5th and 4th century B.C., and on a coin of Pharnabazos.\*

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\* Waddington Met. de Num. 1861, p. 64, Pl. V., 3, 4.



The loss of the left arm of the Apollo Belvedere has made it the subject of a controversy which has been carried on for several generations, and is not yet ended. The recognition of an undoubted replica in a bronze statuette, now at St. Petersburg, called Stroganoff, with an object which was declared to be an ægis in the left hand, seemed to afford a solution to the problem; and the interpretation that the God was holding up the ægis to drive away the Gauls from Delphi found very general acceptance. Recent investigation, however, renders it doubtful whether the Stroganoff figure really holds an ægis, and if not the whole theory based upon it falls to the ground. He probably held his bow in the left hand, but the object in his right hand is a matter of mere conjecture. It may have been the cleansing and atoning laurel branch with which he defended Orestes from the Furies. But perhaps the view which most coincides with his whole appearance is, that he is not so much *acting* as *being*, and represents the grandeur, the beauty, and the glorious brightness of the God of Day.

## 185.

THE "STEINHÄUSER" HEAD OF APOLLO. In the Museum of Basle.

[Not yet received.]

## 186.

ARTEMIS of VERSAILLES, called "Diane à la Biche." In the Louvre.

The manner of this statue is thought by some to be so similar to that of the Apollo Belvedere that they are inclined to regard them as companion figures. The Goddess is here represented in her character of protectress of the animals, of which she was also the keen and skilful huntress. Those writers who think that the Apollo Belvedere is protecting his sanctuary at Delphi against the Gauls, maintain that the Goddess is hastening to aid him in his task. It is more likely that she appears here in her character as Artemis Agrotera, and is protecting the hind from wild beasts against whom she is drawing her bow. The left arm and part of the hind's horns are restored.

## 187.

ATHENE of the CAPITOL. Rome.

[Not yet received.]

Very similar in character, and no doubt of the same period and school as the two preceding statues, if not, as many believe,

grouped with them, and engaged in a common action. The goddess is moving rapidly from left to right, at the same time turning her body and looking back.

The head and both arms are restored.

188.

### DIANA of GABIL. Louvre.

A beautiful work, from the period of the Revival of Greek art in Rome, chiefly celebrated for the graceful motion of the hand, as it draws up the garment from the back.

189.

### STATUE of HERMES. Marble. From the Farnese Palace at Rome. British Museum.

It is one of many copies, more or less modified, from some Greek original, and may be compared with the Mercury in the Belvedere (formerly called Antinous) of the Vatican, the statue in Lansdowne House, and a figure from Andros in the Theseion at Athens. In the statue before us the God holds his customary attribute, the caduceus in his right hand, and on his feet are the winged sandals (*talaria*). In its curled hair and somewhat full forms it differs from any of the ancient types described by ancient writers.

The left leg, left hand, and right foot, with the wing on the ankle, are restored.

190.

### The MEDUSA LUDOVISI. Villa Ludovisi, Rome.

The profile of a female head with closed eyes and dishevelled hair, fixed on a modern oval disc; a work of the same character as the so-called "Dying Alexander," and like it of the post-Alexandrian period. It is well known that the most remarkable pictorial compositions of this age greatly influenced the contemporary sculpture, and the Medusa Ludovisi is evidently a copy of some picture.

The altogether grotesque and savage type of the archaic Medusa is here greatly modified. The face is no longer hideously distorted, as in the Selinuntian metope (No. 18), and the effect which it produces by its mingled expression of agony and defiant pride, although extremely painful, is one of compassion for a being in whom we see such an infinite capacity for suffering.

## 191.

The MEDUSA RONDANINI. Formerly in the Palazzo Rondanini in Rome, and now at Munich.

The grotesque ogre-like mask by which archaic art represented the unhappy Medusa is here still further softened into a weird, uncanny beauty, by which we are reminded that Medusa was once a lovely woman. The two snakes entwined and the wings are skilfully arranged round the face, to which they form a fitting frame. The face is unquestionably noble and handsome, but its traditional petrifying power is maintained, and the widely opened staring eyes are cold and without a spark of feeling, and produce on the beholder a chilling and painful effect.

It is a Roman copy of some fine Greek original, and probably served as an apotropaion (avertor of evil) on the front of some building, for which, in spite of its beauty, it is still well fitted.

## 192.

The PASQUINO GROUP.

[Not yet received.]

Restored by the Florentine sculptor Ricci from the well-known group at Rome, near the Palazzo Braschi, and three other fragments of replicas. It represents Menelaos, a bearded warrior, bearing off the body of Patroklos.

Nothing can be finer in design than this representation of self-forgetting heroic friendship; or more artistically effective than the contrast between the manly form of Menelaos in the fulness of life and vigorous effort, and the drooping lifeless form and relaxed limbs of his youthful friend. It belongs, as we see from the helmet of Menelaos and other details, as well as from the pathetic character of the whole work, to the times of the Diadochi, and probably to the Rhodian school; but it is an exceptionally noble work for that period.

## 193.

HEAD of MENELAOS. In the Vatican.

From a similar group as the one described above. There is a wonderful and perfectly legitimate pathos in the upturned face of Menelaos, in which grief, perplexity, wrath, and defiance are struggling for the mastery.

τὸν κτάμναι μεμαώς ὅστις τοῦ γ' ἀντίος ἔλθοι

"To all who might oppose him threatening death."

## 194.

**A BEARDED HEAD.** Found in Hadrian's Villa at Tivoli, by Mr. Gavin Hamilton in 1771, and now in the British Museum.

The inclination of the head and the expression of pain in the face have led to the supposition that it belonged to a statue of Menelaos in a group similar to No. 192, with which it has very little analogy. It has been pointed out, moreover, that it bears a striking resemblance to the head of Philip V. of Macedon, on silver tetradrachms, in which he is represented in the character of Perseus, and it is evidently a work of the Macedonian period.

## 195.

**MARBLE STATUES of GAULS, PERSIANS, and AMAZONS** from the sculptures dedicated by Attalos.

Found in the 16th century in the region of the Thermæ of Alexander Severus at Rome, and afterwards dispersed through various Museums at Venice, Naples, Rome, Paris, Aix.

Attalos, King of Pergamon, defeated the Gallic invaders of his territory in a great battle near his capital in 229 B.C. (Ol. 138.2). In commemoration of his victory he made an offering, perhaps at the time of his sojourn in Athens in 198 B.C., of four groups of statues in the Akropolis at Athens, where they were seen by Pausanias. They represented—I. The Battle of the Gods and Giants. II. The Battle of the Athenians and Amazons. III. The Battle of Marathon. IV. The Destruction of the Gauls in Mysia by Attalos I.

Ten at least of the figures from these groups have been found scattered through the galleries of Venice, Naples, Rome, Paris, and Aix, and their common *provenance* and close connexion have been pointed out by Professor Brunn, who thinks that they are reduced copies of the larger original statues set up by Attalos in Athens.

The Venetian figures were in Rome in 1523, in the possession of Cardinal Grimani, a Venetian by birth, who left them by will to his country. Those in Paris and Naples came also originally from Rome.

The type agrees in a very remarkable manner with the characteristics of the Gauls given by Diodorus\*—the moustache, the bushy eyebrows, the stiff, disorderly hair, &c. They represent the prevailing tendency of this period of art towards a close realistic imitation of the physical peculiarities of form and feature of different nations. The influence of painting, too, is evident in these groups, as in others of the Rhodian and Pergamene schools.

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\* V. 28.

Of the following figures, only those marked *b*, *d*, *e*, and *k* are represented in our collection :—

*a.* GALLIC YOUTH, in Venice.

With hexagonal shield and a rope of wire round his naked body. Both face and form are to a certain extent idealised.

*b.* GALLIC WARRIOR, in Venice.

Of riper age, forced down on to his knee by the foe, and evidently exhausted, but fighting to the last. The features and face are of a strongly marked barbarian type, and the folds of his garment are not Grecian.

*c.* GALLIC WARRIOR, in Venice.

The effect of this fine statue is marred by the faulty restoration of the missing arms. The absence of all weapons and the left hand raised in supplication are inconsistent with the character and the situation. He should, no doubt, hold a shield on his left arm, and a sword, for the moment useless, in the right. The form is powerful and elastic, the face and hair barbarian.

*d.* AMAZON, in Naples.

Stretched in death on the spear which slew her. The form is too delicate to correspond with our idea of the warlike Amazon, and the artist has given a pathetic interest to the figure by the inclination of the head, the flowing blood, and the air of gentleness and peace which he has thrown round the prostrate form.

*e.* DYING PERSIAN, in Naples.

So called from the trousers, the shape of the shoes, and the curved sword, although the head-piece is hardly Persian, and Gauls, too, wore trousers. If it is really the figure of a Persian it probably belonged to the Marathonian group.

*f.* WOUNDED GAUL, in Naples.

The form of the helmet in this figure gives him the air of a Greek or Roman, but the moustache, whiskers, and smooth chin indicate the Gaul. His life-blood is quickly flowing from his breast, and he props himself on his left arm like the dying Gaul ("Dying Gladiator") of the Capitol.

*g.* The DYING GAUL, in Naples.

Is fashioned in the wildest and coarsest type of the barbarian. The hair of the head is thick and matted, and even that on the breast and in the armpits is expressed, which gives to the figure a savage air which is enhanced by the defiant expression of the face.

He still holds his sword in his right hand, while round his left arm the skin of some beast is wrapped to serve as a shield, after the manner of the giants in the frieze of the Altar of Pergamon. The girdle by his side is of some soft material.

*h. GALLIC WARRIOR, in Paris.*

He has sunk on to his knee like (*b.*), but fights on in spite of the terrible wound in his thigh, against some adversary who attacks him from above, perhaps a horseman.

*i. The GALLIC WARRIOR, in the Vatican.*

Wears a head-dress of the Persian fashion, but his complete nudity is by no means Oriental.

*k. COWERING PERSIAN, in Aix.*

Presented to the Museum in that city by the sculptor Giraud. The closely-fitting trousers, the beard, the long hair, and the cap indicate the Persian. He is kneeling on one knee and moves with difficulty. In his dress he resembles the dying Persian in Naples.

Many other works have been assigned to this group, among others a Giant in Paris, a Youthful Warrior in Venice, which is not at all barbarian in type, and an Amazon falling from her horse in Naples, but their claims are not generally acknowledged.

196

The DYING GAUL, commonly called "The Dying Gladiator."

Found in Rome in the 16th century, formerly in the Villa Ludovisi, and now in the Capitoline Museum.

[Not yet received.]

Of the same Pergamene school and analogous in conception and treatment to the Gallic statues from the offering of Attalos, No. 195, but far superior to them in execution and spiritual significance. It is the outcome of the same desire to represent the normal type of the northern barbarian, with all the physical peculiarities resulting from exposure to a rude climate and the habits of the untutored savage. Many of these are the reverse of beautiful characteristics; such as the large joints, the knotted fingers, the horny palms of the hand and soles of the feet, the folds of thick skin above the wrists and ankles, and the general irregularity of surface common to barbarian races. The arrangement of the unbound, unkempt hair, too, which grows far down the nape of the neck, differs as widely as possible from that of the Greek models. Both Germans and Gauls clotted their hair into small knobs, like those of a sheep's fleece, by some glutinous salve and then stroked it back over the crown of the head.

He is sitting on his shield and props himself on his arm while the life blood flows from the wound which he has either inflicted on himself to avoid captivity or received from the foe. He wears the *torques* round his neck as a sign of his rank, his sword lies by his side, and a fragment of the horn which he bore as bugler to the Gallic general.

We read in Pliny, (XXXIV., 84,) that the artists Isigonos, Phryomachus, Stratonikos, and Antigonos, who were workers in bronze, represented the battles of Attalos and Eumenes against the Gauls, and it is probable that the dying Gaul is a marble copy from some group set up in Pergamon by these artists.

The right arm, the sword, and part of the horn (said to be the work of Michael Angelo, and which should have ended in a mouthpiece), the left knee cap, and the toes of both feet are restored.

## 197.

The GAUL killing his WIFE. In the Villa Ludovisi.

[Not yet received.]

Of the same period and even of the same peculiar marble as the Dying Gaul, and not improbably belonging to the same group of defeated Gauls. The very striking resemblance between the two works is somewhat obscured by the restorer who has worked over and partially destroyed the front surface of the female figure. This fine group represents another of the stirring and affecting scenes of the battle field, in which a Gaul in the face of the approaching enemy has just slain his wife and with upraised hand is driving the deadly steel into his own throat.

Very striking and effective is the contrast between the powerful indomitable warrior at bay before the foe, with his dark defiant scowl, and the limp form and piteous face of the poor wife whom he has ruthlessly sacrificed to pride and honour!

## 198.

HEAD of APOLLO. Called "The Pourtales head" from its former owner. Greek marble. British Museum.

The form and expression of the face make it probable that it is intended for the ideal of the Pythian Apollo, and belonged to a statue of the God of Prophecy. The hair is full and rich, collected into a knot behind and into a *krobylos* on the top of the head after the manner of the Athenian Eupatrids, of whom Apollo was the Patroos or tutelary divinity. The hard sharp edges of the brows and lips and the treatment of the hair show that it is copied from a bronze original. The date of this fine work is uncertain, but we can hardly assign it to any period before the time of Alexander the Great. The corners of the eyebrows are slightly

drawn up, which gives the face a somewhat melancholy expression very unlike that of the Belvedere and the Steinhäuser heads of Apollo. The nose, part of the lips and ears are restored.

## 199.

**BRONZE HEAD of an OLYMPIAN VICTOR.** Found in 1881 on the North side of the Prytaneion at Olympia. Olympia.

This well preserved masterpiece of the art of casting in bronze represents a professional boxer who has obtained a prize in the *pankration*. He was crowned with a garland of *κότινος* (wild olive), most of the gilded leaves of which are lost. The ears are swelled as usual in the heads of boxers. The eyes of some coloured amalgam were formed separately and let into the sockets. This interesting specimen of realistic portraiture is the only bronze head of an Olympian victor found in the Altis. It belongs to the 3rd century B.C., the period of the Diadochi (successors of Alexander).

## 200.

**FEMALE HEAD from PERGAMON.** Berlin.

Pre-eminent among all the works of art discovered at Pergamon, is the head of a Goddess (Aphrodite?) or woman of Parian marble, of such extraordinary beauty that many experts refer it to the 4th century, B.C. It has all the characteristics of the pathos and the aristocratic voluptuousness as well as the refinement of the Alexandrian age. If it is intended for the Goddess of Love, the artist has, I think, taken some proud beauty of the sumptuous court of the Attalidæ as his model.

## 201.

**FEMALE BUST.** Greek marble. Called "the Oxford Bust," belonging to the Arundel-Pomfret collection, now in the University gallery at Oxford.

The head which belonged to a statue has been broken, but all the pieces fit into one another, and only the nose and part of the forehead are lost. The inclination of the head gives it a sentimental air, and the beauty of the face is enhanced by a frame of waving hair. The drapery, which shows a master's hand, is arranged with great skill and artistic taste. The merits of this beautiful fragment have been well set forth by Mr. Newton, who has not, however, been so far led away by his just appreciation as to see in it, as some have done, an original work of Praxiteles himself. It is probably a reproduction of some work of a period prior to that of Lysippos. Hollar engraved this work in the 17th century.



## 202.

**THE LAOCOON GROUP.** The joint work of the Rhodian Artists Athenodoros, Agesandros, and Polydoros. Found in Rome near the Baths of Titus, A.D. 1506, in the reign of Julius II., and now in the Vatican.

[*Not yet received.*]

Few statues have enjoyed such universal popularity both in ancient and modern times as the Laocoon group; a distinction owing not to its merits alone. Pliny, who saw it in the palace of Titus, says that it was "preferable to all other works of pictorial or plastic art," and in modern times Lessing made it the text of his famous disquisition on the boundaries of the different arts.

Michael Angelo attempted to restore the missing right arm of the father, but left it incomplete. Montorsoli also tried his hand, but his work was removed as unsatisfactory. What we now see is the work of Cornacini in the 17th century, who has made the arm too straight; it should have been bent back behind the head engaged in a struggle with the snake. The convulsive and painful motion of the father is evidently caused by the bite of the serpent in his left flank. The younger son on the left is already perishing beneath the crushing folds and the deadly bite, while the elder, as yet unwounded, seems forgetful of his own danger, and has his eyes fixed with sorrowful sympathy on the agonised face of his father.

Ever since the time of Winckelmann it has been disputed whether it belongs to the reign of Titus or to the age of the Diadochi and the School of Rhodes, but the greater weight of authority and probability is on the side of the Rhodian theory.

Although the subject is a painful one, destitute of the higher tragic interest, and incompatible with the principles of the best Greek art, yet the grandeur of the conception and the extraordinary knowledge and skill displayed in the execution have gained for the Laocoon group the highest admiration of the man of science as well as of the artist.

## 203.

**MARSYAS hanging on a TREE.** A marble Torso. Found by Vescovali on the Palatine Hill at Rome. Berlin.

It is one of many replicas of the musical Satyr, who formed part of a group comprising the Arrotino (Knife Sharpener), in the Tribune at Florence, and Apollo. The body is suspended on a tree with the head downwards, and the hanging arms are bound at the wrists. The execution is masterly and the forms attributed to the Satyr tribe, and the hair on the breast and in the arm-pits, which indicate his semi-brutish nature, are given in the most characteristic manner. The work is evidently Greek, but the subject is too revolting to

allow of our placing it earlier than the age of the later Diadochi, when the display of technical skill in the treatment of difficult subjects was the chief object of the artist.

## 204.

**THE KNIFE SHARPENER (Arrotino).** Found in the house of Nicolo Guisa at Rome in 1556, and now in the Tribune of the Uffizi at Florence.

Has with good reason been assigned to the school of Pergamon, of which it has the strongly marked characteristics. It probably formed part of a group consisting of Apollo, Marsyas and a barbarian slave, who is eagerly looking up for the signal, and whetting his knife to carry out the cruel sentence on the defeated Satyr who had challenged the God of Music to a trial of skill. He is here represented with a Cossack's skull and a pigeon breast. His hair is coarse and disorderly, his dress mean and dirty, and the whole attitude of the unclean creature is a disgusting mixture of servility and cruelty.

An extraordinary amount of skill has been lavished, we might almost say wasted, on this remarkable example of the ethnological realism of the Pergamene school. The subject is one which could not have been chosen before the age of Alexander the Great. This figure was formerly misnamed "The listening slave."

A similar figure is found in some Roman reliefs.

## 205 to 208.

### SCULPTURES FROM THE GREAT ALTAR AT PERGAMON IN MYSIA. BERLIN.

According to Strabo, "Eumenes II.," son of Attalos I., King of Pergamon, "built the city, planted the grove of Nikephorion, and out of love for magnificence and beauty erected buildings as offerings to the Gods, and founded libraries, and made Pergamon the splendid abode which it now is."

One of the most remarkable of these public works was an altar of vast size, dedicated to 'Αθηνᾶ Πολιάς καὶ Νικηφόρος as an offering for the victory of Eumenes over the Gauls or Galatians in 168 B.C. The only records of this magnificent work are a passing allusion to its existence in Pausanias, and a short notice by Ampelius, an obscure writer of the third century of our era. "There was," he says, "at Pergamon a great altar of marble 40 feet in height with very large sculptures representing the Battle of the Gods and Giants."

The proper altar of sacrifice rose "*sub Jove*" from about the centre of a vast basement of masonry, about 16 feet in height and 100 feet square. This altar was approached by a broad flight

of steps cut in the basement, and surrounded by a hall of elegant *triglyphs*.\*

The ~~main~~ <sup>basement</sup> of the altar was adorned on the outside by a frieze, representing the Gigantomachia, about  $7\frac{1}{2}$  feet high, which ran round the whole building at about 8 feet from the ground, except, of course, where it was interrupted by the steps, up the sides of which it was continued in triangular form.

A second smaller frieze, about 5 feet high, representing the legend of Telephos, son of Herakles and Auge, adorned the inner wall of the Ionic colonnade.

Remains of both these friezes were discovered in 1870 by Mr. Humann, a Westphalian engineer. About three fifths of the Gigantomachia and 35 slabs of the Telephos frieze, 37 statues, 30 inscriptions, and many other interesting remains, were found *in situ* by a German Expedition in 1879, and subsequently brought away and deposited in the Museum at Berlin.

## 205.

The ZEUS GROUP from the Frieze of the Altar at Pergamon representing the Battle of the Gods and Giants. Coarse-grained blueish grey marble.

Zeus, the leader of the Gods, is engaged like the foremost heroes of the Iliad with several foes at once. With resistless might he strides over the bodies of the fallen, shaking the ægis in his raised right hand. On his right is a Giant sitting on the ground whose thigh is transfixed by a thunderbolt. On his left is a younger Giant in purely human form on his knees with his hand on his wounded shoulder. Further to the left is a snake-legged monster, with a hide by way of shield wrapped round his left arm, in the act of hurling a rock at the Thunderer. Above him rise the heads of his snake legs, into the jaws of which the attendant Eagle of Zeus has fixed his iron claws. The remains of a quadriga, the driver of which carries a shield, probably belong to this group. The winged horses with a metal bar across their backs, as in our old curricule, rush wildly over the scene.

## 206.

The ATHENE GROUP from the Gigantomachia.

The centre of interest lies in this scene. The Goddess is represented without any weapon of offence, except the dread gorgoneion on her breast

“Non utitur hasta  
Nam satis est vidisse semel”

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\* Vide Perry's Greek and Roman Sculpture, p. 546, and Bohn, *Ergebnisse der Ausgrabungen zu Pergamon*, Berlin, 1880.

Seizing a handsome young Giant with four wings by the hair she strives to drag him along in her onward course. Her constant attendant, the Erichthonian serpent, has coiled itself round his right leg and left arm, and forced him into a position like that of Laocoon. The pathetic expression of despair on his face is finely rendered. On the right of the slab a Nike, whose outspread wings finely balance those of the Giant, floats towards Athene with the garland of victory. Before her feet is the mighty form of Ge (the Earth) half emerging from the ground and with piteous look supplicating mercy for her darling brood.

"Injecta monstribus Terra dolet suis."

## 207.

The HEKATÊ GROUP from the Altar at Pergamon.

[*Not yet received.*]

Most of the types of the Gods represented in this frieze are familiar to our eyes, but the figure of Hekatê is without precedent in ancient art.\* She is here represented with three heads, a triple body, and six arms, of which the three left bear shields and a sword sheath, and the three right a sword, a spear, and a long flaming torch, which she drives like a lance into the face of her adversary. She is vigorously seconded by her dog, who is fixing his fangs into a prostrate giant. Above the dog is the head of a snake furiously biting the rim of Hekatê's shield.

## 208.

HEAD of a GIANT from the Altar at Pergamon.

## 209.

The VENUS of ARLES. Marble statue. Arles.

An excellent copy of a work of the best period of Greek and probably Attic art. The proportions of the face differ from the general type of Aphrodite, and remind us of the saying that "beauty is as varied as ugliness." The nose is restored.

## 210.

The VENUS of CAPUA. Marble statue. Found in the Amphitheatre of that town in the middle of the last century. Naples.

From the size and form of the basis on which the original work stands, the Goddess probably formed part of a group with Eros as

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\* *Vide Perry, p. 351.*

she appears on a Corinthian coin,\* in which she is represented looking at herself in the polished shield of Mars, while her foot rests on his helmet. It is a poor Roman copy of an original of the Alexandrian period, and its ill-defined and somewhat pasty forms compare unfavourably with the vigorous fresh life of the Venus of Melos. The marking of the pupil on the eye and the diadem are sure signs of a very late origin.

The nose, both arms, and a piece of the himation on the left leg are restored.

## 211.

**NUDE ATHLETIC FIGURE, called ORESTES.** In the Villa Albani, Rome.

[Not yet received.]

According to the inscription on its base the work of Stephanos, pupil of Pasiteles, an artist of the 1st century B.C., in Rome.

It is either a mere copy of an old Greek type more fully developed than the Apollo of Tenea, &c., or a creation of Stephanos, who like his master formed his style on archaic models. The more prominent features of archaic sculpture—the small narrow head, the angular shoulders, the highly arched breast, the hollow back, both sides of the feet flat on the ground, the wide mouth, long chin and unmeaning expression, are accurately reproduced—but the fresh and pleasing *naïveté* of the genuine archaic manner is lost.

Among figures in the same style may be noted—a Torso in marble in Berlin of superior workmanship, and a bronze "Apollo," found in the Casa del Citaredo at Pompeii, at Naples.

The right arm, the left lower arm, the back of the head, and the toes of the left foot are restored.

## 212.

"ORESTES and ELEKTRA," by Menelaos, a pupil of Stephanos. Villa Ludovisi.

In this group the meeting of the Brother and Sister after the murder of Agamemnon is supposed to be represented. The tone of the group seems too calm and unimpassioned for the tragic occasion, but the words of Euripides

ὦ χρόνον φανεῖς  
ἔχω σ' ἀέλωπτος.

and ἄκτινος εἰ σὺ ;

"Art thou he indeed?"

show that Elektra's rising joy is checked by doubt and fear.

The singular fact that Elektra is a head taller than her brother has induced many commentators to seek a different interpretation

\* Clarac, 506, 128. Vaillant Num. coll., I., p. 290, II., p. 74.

of the group, and some see in it Theseus and Æthra, others Penelope and Telemachos, or Merope and Aepyros.\*

Whatever may be the motive of this interesting work, no one can be insensible to the beauty of the figures themselves, and the charm thrown around them by the mild joy and tender affection expressed in their attitudes and looks. It deservedly takes a high rank among the productions of the late period to which it belongs, in which taste and study and technical skill did their utmost to supply the want of the genius and originality of the golden age of plastic art.

## 213.

## ORESTES and ELEKTRA. In NAPLES.

In which the male figure, in its complete nudity, resembles the Orestes of Stephanos (No. 211) still more closely than the corresponding one in the Ludovisi group. There is the same close imitation of the external characteristics of the archaic style which we have already described, but it is inferior in interest to the Ludovisi group, and especially in the expression of the faces which is decidedly unpleasing.

## 214.

## The CORRITRICE (Racing Girl). Formerly in the Palazzo Barberini, now in the Vatican.

Pausanias† tells us that at the festival of Here in Olympia, virgins contended in the race in three classes according to age; the youngest ran first, and the oldest last. "They ran," he adds, "in the following manner: their hair was dishevelled, their garment only reached down to a little above the knee, and the right shoulder and part of the bosom was uncovered." They ran in the Olympic stadium, but only over a sixth part of the course. Those who conquered were crowned with olive leaves, and received a part of the sacrificial ox. They were likewise permitted to set up statues of themselves. The "Corritrice" is no doubt a copy of one of these statues of honour. It represents a young girl of about 16 years old, clothed in a short chiton with a very broad girdle.

The arms from the elbows are restored, and not rightly, for the raised right arm expresses surprise which does not suit the occasion; they should be held straight down.

She is probably represented in the act of starting with raised foot, leaning slightly forward; the position of the head shows that her attention is intently fixed on her task. Her whole form denotes strength, activity, and lightness; and the entire absence of self-consciousness, and the naïve and virginal expression on her face, lend a peculiar charm to this simple figure. It is probably a copy of a bronze original of the 5th century B.C., by an artist of the Peloponnesian school.

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\* *Vide* Perry, p. 626.

† *Vide* 16, 2.

## 215.

**THE ESQUILINE "VENUS."** Found in 1870 on that part of the Esquiline in which the Gardens of Mæcenas formerly lay, and now in the Conservatori Palace on the Capitol. Rome.

The Goddess or woman has just left the bath, and her drapery has been dropped on to a vase of peculiar form, round which a serpent is entwined. The hair is arranged over the forehead in archaic curls, and the back of the head is bound *à la Sappho*, with three bands of four threads each. Both arms are wanting, but there are remains of the left hand on the head, and both hands appear to have been employed in binding the hair at the back of the head. The form of the back is singular, and the part of the body above the waist is too short. The attitude is easy and elegant, and full of feminine grace. The face is serious with a touch of languor and passion. It is, perhaps, too individual to warrant the appellation of Venus, and is perhaps the somewhat idealised portrait of a real person.

This work, too, may be referred to the eclectic school of Pasiteles, and is probably a modified copy of one of the numerous statues of the Cyprian Queen which adorned the temples, villas, and porticoes of Rome at this period, among which was one by Scopas in the Flaminian Circus. There are two colossal female heads from the Mausoleum attributed to Scopas which have exactly the same triple row of curls over the brow as the Esquiline Venus.

## 216.

**HEAD of an EPHEBOS, with band round his curly head.**  
Marble. British Museum.

This probably archaistic work belongs to the type of Diadumenoi or victors wearing the sign of victory.

## 217.

**THE SPINARIO (Thorn extractor).** Bronze statue in the Conservatori Palace at Rome.

This exquisite figure is distinguished by a touching simplicity and purity of style worthy of the best period of Greek art. The attitude is easy, natural, and graceful. The forms of the body are extremely beautiful, and the complete absorption of mind is expressed in the face with singular truth and skill. The eyes were made of some stone or amalgam, and let into the empty sockets. Many writers refer it to the 5th century on account of the treatment of the hair; others compare it with the Boy and Goose (No. 223), and refer it to Boethos or his school; and others, again, regard it as an archaistic (pseudo-archaic) work from

the school of Pasiteles. The mastery displayed in the rendering of the forms of nature differs from the manner of earlier artists, who could hardly have united such freedom of treatment with so patent a fault, as the neglecting to make the hair fall forward with the drooping head. Marble copies of the Spinario, more or less modified, are in the Vatican, the Louvre, the British Museum, &c.

## 218.

Bronze STATUE of YOUTH, from Virunum in Carinthia.  
Vienna.

Nude statue of a youth in the attitude of prayer, formerly called Germanicus or Hermes. According to a prevailing custom of the period, a dedicatory inscription is engraved on the right thigh, which mentions two freedmen of about the time of the birth of Christ. The face is of the Polykleitan type which makes it important in the history of art.

## 219.

Colossal STATUE of a WOMAN. Found in Herculaneum in 1711. Parian marble. Dresden.

One of two portrait statues supposed to be Mother and Daughter, which were among the first works discovered in the buried city. Though they belong probably to the afterglow of Hellenic art in Magna Græcia they are remarkable for their noble bearing and for the beauty of their drapery which closely resembles that of the finest terra cotta figures from Athens. The hair of the veiled Mother was gilded.

## 220.

ASTRAGALIZONTES. Found in the Baths of Titus in the reign of Pope Urban VIII. (1623-1644), bought by Mr. Towneley from the Palace Barberini in 1768. British Museum.

The remnant figure of a group of two slave boys quarrelling over a game of Astragali (knuckle bones); the figure which has survived is biting his companion in the leg, in which operation he shows his teeth. His body is spare and sinewy, and reminds us strongly of the Putti of Murillo. He wears the *exomis*, the usual dress of slaves, the folds of which are very skilfully treated to suit the material. His opponent, who must have been either kneeling or standing, was behind. It is a powerful and naturalistic representation of a scene in real life, and is an excellent example of the *genre* style which prevailed in the Hellenistic period of Greek art. The left arm, wrist of the right arm, both feet, the tip of the nose are restored. Also the arm to the wrist of the figure the rest of which is lost.



221.

ASTRAGALIZOUSA. British Museum.

A charming figure of a girl sitting in an easy, graceful attitude on the ground, and playing with astragals. Like the preceding figure (No. 220), it may have formed part of a group. There are several replicas, all copies of a Greek original of the post-Alexandrian period.

222.

THE WRESTLERS. A group of two young Pancratiasts. Found in 1583 with the Niobe group near the Lateran. In the Uffizi at Florence.

[Not yet received.]

The heads though antique do not belong to the statues, but are perhaps heads of Niobids. This group has been much restored, but it is highly prized by artists on account of the accurate anatomical knowledge, and the skill in complicated grouping and in foreshortening, which it displays. The lower half of both legs, the left hand of the lower figure, and the right arm of the upper figure are restored.

223.

Boy and Goose. Louvre.

One of many extant copies of a bronze original by Boethos,\* conceived in the playful, idyllic spirit of the Alexandrian period. Although the finer details which no doubt were found in the original are neglected in this Roman work, yet the general effect is given with great liveliness and truth. The group is of course intended as a travesty on the labours of Herakles, and the face and attitude of the sturdy little boy express the same strong will, the same courage, determination, and endurance which characterised his great forerunner. It was designed no doubt, to ornament a basin for water (*loutron*), and the water flowed through the mouth of the goose which has been wrongly restored with a tongue.

224.

STATUE of SOPHOCLES. In the Lateran at Rome.

This pearl of all portrait statues was found about the year 1836 in Tarracina, and presented by Count Antonelli to Gregory XVI. It was skilfully and correctly restored by Tenerani.

The Poet is represented in the ripe age of manhood, not only handsome as he is known to have been, but with a certain easy, aristocratic dignity and elegance of bearing. It is the truest

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\* Plin., N. H., XXXIV., 84.

plastic representation of the Καλοκαγαθός at the highest period of Athenian culture and civilization, trained in all gymnastic and war-like exercises, in philosophy and science and in the lighter accomplishments of music and the dance. His well-arranged hair, which softens the severity of the lofty brow, his elegant dress, and the mingled self-respect and modesty of his bearing, bespeak the man of the world whose genius has not driven him into brooding solitude but secured to him an honourable place, and a useful and happy life among the noblest of his countrymen. There is strong individuality in the face, but its ideal beauty is not sacrificed to the realistic tendency which is so marked a feature of Roman portraiture. The attitude, though simple and natural, is well chosen to show the most graceful lines of the manly figure; and the position of the arms, the one gracefully enveloped in the himation, and the other firmly planted on the hip, gives to the whole form an air of mingled dignity and ease. The handsome face is full of winning grace, and bears the stamp, not only of the creative genius of the poet, but of the experience of the active citizen, of one who has felt both the joys and sufferings of our human lot and preserved amidst them the constitutional calmness, the genial benevolence, the tranquil meditative piety for which he was renowned and loved by the people among whom he lived and sung.

ὁ δ' αὖ καλὸς μὲν ἐνθάδ', εὐκαλὸς δ' ἐκεῖ.

"popular here and popular *there*" (in Hades).

The same perfect mastery and exquisite taste are displayed in the treatment of the drapery, the lines of which are so arranged that while it serves all the purposes of a becoming dress it awakens in the beholders a sense of harmony and beauty. The artist has succeeded in the most difficult of tasks, that of giving as it were a separate existence to the dress, while preserving its close relation to the wearer. We see that the limbs move freely beneath their covering, and that even where the garment clings most closely it is entirely independent of the form it envelopes.

The statue is supposed to be a copy of the bronze original set up on the motion of the orator Lycurgus in 368 B.C. If so it has been freely translated into marble by an artist of genius.

The nose, the right eye bone, part of left eye bone, the right half of the moustache, a portion of the right cheek, the hair over the right half of forehead, the right hand, the plinth, both feet, and the *scrinium*, are restored.

225.

STATUE of DEMOSTHENES. White marble. In the Vatican.

Plutarch records that the Athenians, on the motion of his nephew Demochares, set up a portrait statue, by Polyuectus, to the illustrious patriot and orator (385-22) in Athens, near the Altar of the twelve Gods, and some writers conjecture that the Vatican figure is a copy of this work. As in all the existing portraits

of *Demosthenes*, the upper jaw is very prominent, and is supposed to indicate his tendency to stammering. The same peculiarity is observed in the *Moses* of Michael Angelo.

His two forearms, with the scroll, were restored by Tenerani. It is more probable that his hands were crossed after the manner described by Plutarch: for the Greek artist would hardly represent the great orator with his speech in his hand, as if he were learning it by heart. The expression of the face is interesting but not pleasing.

## 226.

STATUE OF *ÆSCHINES*. From Herculaneum. White marble. Museo Nazionale at Naples.

It bears a certain general resemblance to the statue of Sophocles, but is far inferior to it in conception and in the finer details. The attitude is probably the one described by Thucydides and common to all the higher class of Athenian orators. It is probably a good copy of some Greek original.

The *scrinium* is a restoration.

## 227.

HEAD OF *ÆSCHINES*. Inscribed with his name. From Pelagonia in Thessaly. Marble. British Museum.

## 228.

STATUE OF *ANAKREON*. Marble. Found on Monte Calvo in the Sabine country, in 1835. Villa Borghese at Rome.

[Not yet received.]

The sitting attitude was customary for certain recitations with the lyre. The designation *Anakreon* is, of course, purely conjectural, but it is generally accepted by those who have studied the subject, and the Borghese statue certainly resembles a figure on a coin of Teos. The eyes, which were let into the empty sockets, and were of some coloured composition, are missing, and only the movement of the upper part of the body and the position of the right arm show the passionate excitement of which the poet is capable. Professor Brunn ascribes the original statue, of which this is a copy, to Kresilas, a contemporary of Pheidias, partly on the ground that Pausanias saw a statue of the poet in the Akropolis at Athens, and describes it as being like a man singing in a state of intoxication.

The right arm between hand and elbow, the thumb of the right hand, the fingers of the left, and the lyre, are restored.

## 229.

**STATUETTE of ÆSOP.** Marble statue in the Villa Albani.

Agathias, the writer of epigrams, mentions a statue of Æsop by Lysippos, and Tatian another by Aristodemus. As these artists lived some 300 years after the time of the great Fabulist, their portraits of him must have been examples of the purely ideal portrait of which Pliny speaks. "*Quin immo etiam quæ non finguntur pariuntque desideria non traditos vultus.*" The well-known and interesting statuette in the Villa Albani at Rome is supposed to be a copy of one of these works. It shows the extraordinary power of endowing an abstract conception with individual personality. The refinement of feature and expression so common to cripples is faithfully rendered, and the qualities of mind suitable to an Æsop are actually brought into harmony with the repulsive physical malformation of the body.

The strongly marked iris and pupil of the eye show that it is a Roman copy from the period of the later Emperors. The right shoulder is restored.

## 230.

**STATUE of ARISTOTLE.** Marble statue in the Villa Spada at Rome.

[Not yet received.]

This statue, which is less known than it ought to be, is one of the most interesting and characteristic of portrait statues. The great philosopher is seated in a natural and easy posture clothed in a chlamys, which passes over his left shoulder, and covers his lap and knees. The head and the somewhat anxious expression of the thoughtful, inquiring face are rather unclassical, as might be expected of one who is said to have stood on the border of two worlds. It is a good example of the portraiture of the period of the Diadochi, and lies between the ideal Greek and the realistic Roman manner. It differs from the Roman portrait style in choosing only those features which express spiritual qualities. The youthful freshness and fire of the eyes contrast finely with the worn body as seen in the neck and uncovered breast.

A statue of Aristotle was offered at Olympia "by some disciple" or general on account of the influence exercised by the Stagyrte over Antipater and previously over Alexander the Great.\*

The nose (badly), the right upper arm and left leg from above the knee, which is made too short, are restored.

## 231.

**DIOGENES.** Marble statuette in the Villa Albani. Rome.

[Not yet received.]

The cynic philosopher is represented naked, as one who sought to resemble the Gods by needing nothing. The aim of the artist

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\* Pausan., VI., 4, 8.

appears to have been solely directed to represent the individuality of the man without regard to beauty of any kind. It is, however, of Greek origin, but of course of the post-Alexandrian period. The Corinthians are said to have honoured Diogenes with 20 bronze statues, with a laudatory inscription.

Both arms from the middle of the upper arm, the left leg, the right leg from the knee, the dog and staff are restored, no doubt correctly.

## 232.

BRONZE HEAD of DIONYSOS, commonly called PLATO. Found in Herculaneum in 1763. Naples.

[Not yet received.]

The most finely conceived and skilfully executed head of the bearded God of earlier art, and no doubt a copy of some original from the best period of Attic art. It is thought that the head belonged to a statue, and the statue to a group similar to that in the well-known relief representing the visit of Bacchus to Ikarios (No. 247). The melancholy, almost pathetic, expression of the face and the inclination of the head seem to point in the direction of Skopas and Praxiteles. Bötticher thinks that it may be a portrait of Peisistratos, who is said to have been represented as Dionysos,\* and who founded the Great Dionysia at Athens.

## 233.

The "HERE LUDOVISI." Marble bust. Villa Ludovisi. Rome.

The object of the ecstatic admiration of Winckelmann, Göthe, and Schiller; the finest and most beautiful representation of the proud Queen of Heaven, in which the divine and human, the Goddess and the woman are exquisitely blended. It is a Roman copy of a Greek original of the 4th century B.C., and the form of the anthemion on the stephane shows that this noble work was executed in the Imperial times. Like the Zeus Otricoli (No. 238), it was intended to be seen in front, and was no doubt let into a colossal statue of the Goddess. The tip of the nose is restored.

## 234.

The HERE PENTINI. Marble bust. Vatican.

Like the Hera *νυμφευμένη*, it is of a late and very mild type, in which there is far more of the beautiful woman than the impassive unapproachable Goddess. From the lofty *polos* adorned with flowers which decks her head she is supposed to represent the Here Antheia (flower) worshipped in Argolis. The manage-

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\* Athen, XII., p. 553.

ment of the hair at the back of the head is peculiar, where it is divided into two tresses, which are tied in a loose knot and then fall over the shoulders. The nose, upper lip, the bust below the throat, and the two tresses from the cheek are restored.

## 235.

HEAD of HERE veiled; in her character of bride of Zeus.  
Marble. Villa Ludovisi.

[Not yet received.]

Here *νημφευμένη*, who is here represented, was worshipped with special rites and sacrifices. The expression is, naturally, milder than that of the Here Farnese (No. 71) and the Here Ludovisi (No. 233), and the head is of a later date than these. The tip of the nose is restored.

## 236.

HEAD of POSEIDON. In the Vatican.

[Not yet received.]

An ideal representation of the Ruler of the Sea, in which the family likeness to his brother Zeus, and still more to Zeus Sarapis, is clearly seen. He is distinguished from them by the dank, disordered hair, and the somewhat pathetic, yearning look which characterises the faces of the marine deities in ancient art.

## 236a.

HEAD OF ARIADNE. Berlin.

## 237.

HEAD of a TRITON. Marble. In the Braccio nuovo of the Vatican.

## 238.

The MASK of ZEUS. Carrara marble. Found in Otricoli in the beginning of the 18th century. Vatican.

The most sublime of all the representations of the great Father of Gods and Men which have come down to us. The treatment of the forehead, and the manner in which the hair rises from it, as from the head of a lion,\* are especially remarkable. It is a Roman work, a copy of some great Greek original. Some writers see in it a reminiscence of the Olympian Zeus of Pheidias, while others regard it as a post-Lysippian modification of the earlier type of Zeus.

It was intended to be looked at from the front. The point of the nose, and small portions of the hair are restored.

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\* Aristot. Physiogn. p. 1809 b., ed. Beral.

## 239.

HEAD of ATHENE. Marble. Found between Pompeii and Castellamare, and restored as a bust by Emil Wolff for Prince Karl of Prussia, in whose possession it still remains. Berlin.

This beautiful work, by an excellent Greek chisel, differs very widely in its full and rounded forms, the rich masses of the hair, and, above all, in the tender sweetness of the expression from the earlier type of the stern Goddess of Wisdom.

## 240.

"ARES LUDOVISI," Villa Ludovisi. Rome.

[*Not yet received.*]

The motive is rendered clear by the figure of the little Eros at his feet, under whose potent influence the gloomy God has laid aside his arms, and is indulging in a dream of love. Some writers suppose that he formed part of a group with Aphrodite standing on his left hand.

The face is that of a young athlete, not unlike that of the Apoxyomenos (No. 174) ; but the proportions of the form are grand and powerful, and the attitude is novel and striking. The work is Roman, but it is probably a copy of some far superior Greek original.

## 241.

PORTRAIT STATUE of AUGUSTUS. Found in 1863 in a villa near Porta Prima, about nine miles from the Porta del Popolo at Rome. Vatican.

The great Emperor is represented in the attitude of an Imperator haranguing his troops in all the pride of manly strength and absolute power. His right hand is held up as if to command attention, and in his left is the sceptre, the emblem of his authority. The bare head and nude legs and feet give an heroic character to the form. The likeness is well preserved, and yet the artist has thrown round the figure an air of quiet majesty, which is almost ideal. The details of the dress, which was richly coloured, are elaborated with the greatest care and nicety without detracting from the general effect. Over his scarlet tunic he wears a breast-plate ornamented with reliefs, which is probably an accurate copy of a real cuirass. Round his loins a mantle is loosely wrapped, both ends of which meet on the left arm and fall to the knee. The Cupid riding a Dolphin, by his right foot, reminds us of

Venus the great progenetrix of the Julian race, and the especial patroness of the Emperor.

Clarus Anchisæ Venerisque sanguis.

The plastic decoration of the breastplate refers to the recovery of the Roman standards (in 20 B.C.), taken from Crassus by the Parthians (in 53 B.C.), an event which formed one of the chief glories of Augustus' reign:

Tua Cæsar ætas  
Fruges et agris retulit uberes  
Et signa nostro restituit Jovi  
Derepta Parthorum superbis  
Postibus.\*

The scene is arranged with a nice sense of harmony and beauty, and skilfully adapted to the field which it adorns. At the top of the breastplate is the bearded god Cælus (God of Heaven) holding up a purple curtain, which forms an arch above his head. Below him is Helios (the Sun God) in the long robe of a Greek charioteer, driving a team of four furious horses. Before him floats a female figure, Pandrosos (the Goddess of the Dew), on outspread wings of blue, with an oinochoe in her hand, bearing on her back another female form (Aurora), whose veil is arched above her, and who bears a torch.

At the bottom of the field, answering to Cælus at the top, is Ge (the Earth Goddess) wearing a garland of corn in her blonde hair, and holding a cornucopiæ in her right hand. Two children nestle in her bosom. Above the figure of Ge are Apollo on the right and Diana on the left. Apollo in a scarlet mantle, holding his lyre, is mounted on a griffin with blue wings, Diana also in scarlet robes with quiver and torch, is riding a reddish-brown stag.

In the centre of the whole composition is a Roman general, no doubt Augustus himself, holding out his hand to receive from a Parthian, distinguished by his bow, quiver, and trowsers, the Roman eagles lost by Crassus. The armour of the Emperor was blue and red, his tunic scarlet, his mantle purple, and his helmet blue. The bearded Parthian in scarlet tunic and blue trowsers, is holding up the insignia with both hands. By the side of Augustus is the wolf, the favourite beast of Mars, in whose temple of Mars Ultor (still standing) the standards were deposited. To the right and left of the central group are two seated figures with bowed heads. These are probably Celts or Germans (whom the Romans often confounded with them), judging from the boar on their standard, and the trumpet, ending in the head of a beast.

Both design and execution of this admirable work bear favourable testimony to the artistic power and taste of the age of Augustus.

242.

AGRIPPINA the ELDER. In the Capitol at Rome.

[Not yet received.]

A seated figure of the wife of Germanicus and mother of Caligula, of whose high impetuous spirit, "tempered and turned

\* Hor. Carmen. Sec. v. 50.



"to good by her incorruptible purity and conjugal love," of whose heroic and guileless nature, of whose unhappy life and early death Tacitus gives such an interesting and pathetic description. The statue is worthy of the subject. Her powerful and vigorous yet elegant form, robed from neck to feet in the long tunic with the chlamys over her knees, is reclining in an easy and graceful attitude on a chair. The proud and stately bearing of the fine head bespeaks the greatness of soul which enabled her to rebuke the timidity of the less heroic *men* who would have broken down the bridge over the Rhine, and who supported the courage of the soldiers when all around her trembled. It is altogether a noble work of art, and we must go to the Parthenon sculptures before we can find a draped reclining female form in which the mingled grace and dignity and the aristocratic refinement of the high-born lady are better portrayed. There is a replica of this work in Florence, and analogous to it are the statue of Agrippina the Younger, wife of Claudius and mother of Nero, in Naples (No. 243), and statues in Munich, in the Villa Albani and the Villa Torlonia at Rome. The invention of the motive belongs, no doubt, to an earlier period of Greek art.

## 243.

STATUE of AGRIPPINA the YOUNGER. Wife of Claudius and mother of Nero. In the Capitol at Rome.

Very similar to that of the elder Agrippina (No. 242) in attitude, but differing widely in the expression of the face, in which dignity and suffering are finely portrayed. We read in it the hopeless despair of the wretched mother, who had waded through crime and blood to bear her son to the throne—the son by whom she was so soon to be neglected and cruelly murdered. The harsher features which we should expect to find in the face of the notorious wife of Claudius are softened, and to a certain extent ennobled by the unutterable woe of the unhappy mother, who contemplates her approaching inevitable doom.

The hands, which are restored from the wrist, should be clasped. The drapery, which differs in some of the details from that of the elder Agrippina, is arranged with admirable skill and taste, and greatly contributes to make this work one of the finest specimens of plastic portraiture which has come down to us.

The nose, the two hands, the extremities of the feet, with the footstool, are restored.

## 244.

STATUE of LIVIA. Found in the Villa de' Gordiani on the Via Labicana. Villa Torlonia, Rome.

[Not yet received.]

Marble statue of the wife of Augustus, "*gravis in rempublicam mater, gravis domi Cæsarum noverca*." It is a very graceful

and beautiful modification of the same original from which the statues of Agrippina were copied, but differs from them in its too evident purpose of displaying beauty, which gives it a somewhat studied and artificial tone.

## 245.

STATUE of ISIS. Marble statue. In the Capitol at Rome.

[Not yet received.]

It is probable that the statues clad in the costume of the Roman priestesses of Isis are intended for the Egyptian goddess herself. She is veiled, and an ornament composed of a crescent moon and a lotus flower rises from her forehead. The hair is elegantly braided in long tresses. In her left hand she holds the *situla* (hydria), which contained the sacred water of the Nile, and in the right the *sistrum* (the sacred rattle) to which Virgil and other writers sarcastically refer as the weapon of Cleopatra. Her upper garment, edged with fringe, is gathered in a very peculiar manner in a knot on her breast.

## 246.

The "AMAZON SARCOPHAGUS." Marble. Formerly in the possession of the illustrious Fugger family. Vienna.

The reliefs on this sarcophagus are of such extraordinary beauty that they are generally believed to be of Greek origin. The scenes, which are evidently taken from compositions of the highest period of Greek art, are repeated with very slight variation in the longer and shorter sides of the sarcophagus. They are chosen with excellent judgment and taste, and executed with admirable skill. The Amazons wear the Colchian (or Phrygian) cap, and their horses are covered with leopard skins. One of them wields a sword resembling the Persian *acinaces*.

Some enthusiastic admirers of these beautiful reliefs are inclined to assign them to the age of Praxiteles, or even to an earlier period; but it is too evident that the artist has seen the sculptures of the Mausoleum to allow of our entertaining this opinion. They are the work probably of the eclectic period in the last century B.C.

## 247.

Visit of DIONYSOS to IKARIOS. Marble relief in the British Museum.

In this relief, of which there is a replica in the Louvre, we have a lively representation of an Attic myth, according to which Dionysos paid visits to Attic princes in disguise, and presented

them with various gifts. One of the persons so honoured was Ikarios, the hero of viticulture, and of the Satyric drama enacted at the festival of the God. Ikarios himself and his daughter Erigone are reclining at table, on which stand dishes and a drinking cup. Before taking his place as a guest, Dionysos, who is bearded according to the ancient type, has his sandals loosed by a Satyr. Another Satyr supports him and relieves him of his thyrsos, while a third is employed in adorning the house. Behind Dionysos is a Silenus with a double flute and Melpomene with a lyre.

#### No. 247a.

BRONZE STATUETTE of dancing SATYR. Found in  
Herculaneum in 1754. Naples.

The right hand holds a thyrsos which is wanting in the cast.

#### 248.

ARCHAISTIC VOTIVE RELIEF. Marble. In the British  
Museum.

Representing Apollo on the Omphalos, with Leto (Latona) and Artemis (Diana) in front. Three Romans in armour approach him as if to consult the oracle. The temple at Delphi, which contained the *ἄδυτον* or innermost sanctuary of the God, is indicated by the architectural frame in which the relief is set.

#### 249.

The APOTHEOSIS of HOMER. Marble relief by Archelaos,  
son of 'Apollonios of Priene. Discovered at Bovillæ.  
British Museum.

[Not yet received.]

It has been suggested that this relief formed one of a series of tablets made in the reign of Tiberius for the use of schools. The arrangement in parallel stripes is very uncommon in sculpture, though familiar to us in painted vases of the "perfect" style, and found also in cameos and silver vessels of the time of Augustus. The figures are mere copies from the innumerable antique statues in Rome, and some of them are therefore not without beauty and interest, but they are arranged with little taste. The scene is laid on the hill of Parnassus, the summit of which is occupied by Zeus. Next to him on the right is Melpomene, to whom he is addressing some command. On her left is Thaleia dancing down the hill, then Euterpe, who points with her double flute to the artist's name inscribed on a slab. Erato follows with a small lyre, then Calliope and Clio. The former with uplifted hand is reciting from the poems of Homer, to the latter—the muse of Epic poetry.

In the third stripe on the left are Terpsichore, Urania, and Polyhymnia, listening to the strains of Apollo, who in the garb of a Kitharœdos with his lyre in his left hand is issuing from the Corycian grotto. By his side are the sacred Omphalos (the navel of the earth) and a priestess holding the cup of libation. The tall figure on the pedestal at the right end of this stripe in the garb of a philosopher is probably the offerer of the tablet.

On the left of the lowest stripe are Oikoumene (the world) and Chronos (time) standing beside the poet's throne. Before them is the immortal bard himself, with a sceptre and a roll of paper in his hand, in all the pride of renewed youth. On each side of him is a small crouching figure representing the *Iliad* and the *Odyssey* respectively. On his footstool are a frog and a mouse as reminiscences of the "Battle of the Frogs and Mice." Immediately in front of Homer is *Mythos* (fable) bearing the ewer (oinochoe) and cup; to the right is the flaming altar, behind which stands the victim, an ox. Next to the altar stand History, Epic Poetry, Tragedy, and Comedy. This first group of worshippers is separated from the succeeding ones by a small figure of *Physis* (native genius). The four crowded figures on the extreme right are *Arete* (virtue, manliness), *Mneme* (memory), *Pistis* (faith), and *Sophia* (wisdom).

## 250.

### COLOSSAL RELIEF of ANTINOUS. Marble. In the Villa Albani.

Antinous was born of unknown parents in Bithynium (Claudiopolis) in Bithynia, and was brought in early youth to Rome, where he soon attracted the regard of the Emperor Hadrian, who made him the companion of his travels in the East. While they were in Egypt in 130 (or 132) A.D. Antinous was drowned by accident as the emperor reported in a letter to the Senate, but in all probability by an act of self-devotion. The Magi had predicted danger to Hadrian's life, which could only be averted by the substitution of another life. Antinous is said to have voluntarily offered himself to the dark powers of fate for his imperial friend. The regret and gratitude of the emperor knew no bounds. Temples were erected to him as a god in Greece and Egypt, oracles and games established in his honour, and countless statues set up in every part of the empire.

Of the numerous representations of Antinous which have been preserved, the most noteworthy are the colossal statue of Antinous-Bacchus in the Vatican, the statue of Antinous-Mercury in the Capitol, a bust in the Vatican, the Antinous Mondragone bust in the Louvre, a bust in the British Museum, and this magnificent bust in alto-rilievo in the Villa Albani. All these works show the same peculiar features by which the most casual observer cannot fail to recognise the unhappy favourite of Hadrian. The skull is of great breadth, the forehead low and prominent, and shaded by

clusters of curls. The eyes are deep set and half closed, and the cheeks and chin are round and full. The broad and highly arched chest gives an appearance of strength, which is marred by the effeminate fullness and softness of the limbs. The expression of the face is melancholy and almost sullen. He is crowned with a garland of lotus, and he holds another garland in his hand, on which he gazes, and which he is about to offer to the infernal deities before he seeks a voluntary death in the waters of the Nile.

It is impossible to deny the beauty of the face, or the skill with which the whole work is executed, and it commands far more *general* admiration than the finest works of the Grecian chisel. But the contemplation of it produces an undefined incongruous and even painful impression upon many minds.

## 251.

COLOSSAL bust of ANTINOUS, with the ivy crown of Bacchus. Found in 1770 near the Villa Panfilì. Parian marble. British Museum.

The end of the nose, part of the chin, some ivy leaves, and curls of the hair are restored.

## 252.

TERMINAL-BUST of HOMER. An ideal Portrait of the Divine Poet. Marble. British Museum.

There are replicas in the palace of Sanssouci at Potsdam in Naples and in Florence (bronze), which last is considered the best by some high authorities. In the Potsdam bust the poet is represented turning up his sightless eyes towards the heavenly seat of the Muses whom he had so often and so fervently invoked, and never in vain.

The task of the artist was no mean one—to conceive a form and face which should not seem unworthy of so great a genius and so noble a soul, with no other data before him than that the godlike bard was old and blind. And with what marvellous skill has the task been performed!

The original was in all probability executed in the Macedonian period, perhaps as an ornament of the halls and libraries of Alexandria.

The end of the nose is restored.

## 253.

PORTRAIT of a GREEK (Æschylos?). Marble. Capitol, Rome.

[Not yet received.]

The thoughtful and resolute expression in the face of this fine head, and its complete baldness, have procured for it the name of

**Æschylos.** Welcker thinks that it is worthy of "the Marathonian warrior as well as of the greatest of the Greek tragedians.

The execution is inferior, and the nose appears to have been restored,

## 254.

**TERMINAL-BUST of PERIKLES.** Found in 1781 in the Villa of Cassius, near Tivoli. Greek marble. British Museum.

There are three replicas of this portrait bust, in the Vatican, the Louvre, and in Berlin. All four represent the great statesman in the pride of manhood, wearing the helmet as *σπαρτης*, and not, as has been suggested, to cover the defect in the form of the skull.

The expression of the face shows more of the gentleness and ideality than of the energetic will which characterised him, and the slight inclination of the head is in accordance with the rather tender expression. There is a reminiscence of the antique style in the eyes, the short curly hair, the flat beard, and the too highly placed ears, which warrants us in referring the original to the middle or second half of the 5th century B.C., in which period a statue of Perikles was executed by Kresilas, the Cretan, of which Pliny says that it was a marvel of that art "which makes illustrious men still more illustrious."

The greater part of the nose and parts of the front of the helmet are restored.

## 255.

**BUST of EPICURUS:** Marble. British Museum.

[Not yet received.]

There is a much finer bust of this Philosopher at Athens.

## 256.

**BUST of ALCIBIADES.** Marble. In the Chiaramonti Gallery of the Vatican.

A copy, and, judging from the antique and severe treatment of the hair, probably a very close copy of a Greek original of the younger Attic school.

The extraordinary mental gifts and graces of Alkibiades are reflected on the upper part of his beautiful face, which is at the same time individual and ideal. The lower part, especially the lower lip, is somewhat sensual, and indicates the coarser Dionysiac or Aphrodisiac side of the mingled character which made him a zealous pupil of Sokrates and an ardent lover of the Hetairai.

There is a terminal-bust of Alkibiades of inferior work in the Capitol at Rome, and another in a freer and more finished style in the Villa Albani, which is probably a modified and less faithful copy from the same original as the Vatican bust.

## 257.

**HEAD of a ROMAN of the 2nd Century B.C. From the Palazzo Barberini in Rome. Greek marble. Munich.**

Especially interesting from the artistic point of view, as showing the characteristic differences between Greek and Roman portraiture. The Greeks paid an almost exclusive attention to the spiritual expression of the face, while the aim of the Romans was to produce a faithful external realistic likeness of the individual portrayed, with all his peculiarities, whether permanent or accidental.

From the agitated expression of the face it has been conjectured that we have in this bust a portrait of Marius, of whom no certain likeness exists.

The nose, parts near the left eye and the cheek bones, and the bust are restored.

## 258.

**HEAD of C. JULIUS CÆSAR. B.C. 105-44. Probably from a statue. British Museum.**

[Not yet received.]

## 259.

**BUST of M. JUNIUS BRUTUS, the slayer of Cæsar. B.C. 79-42. Marble. Vatican.**

## 260.

**HEAD of M. TULLIUS CICERO. B.C. 106-43. In his 64th year, shortly before his death. Marble. Madrid.**

The most life-like of all the portraits of the great Roman orator.

The right shoulder, the lobes of the ear, and small pieces in the back of the neck are new.

## 261.

**FEMALE HEAD. By Dionysios, son of Apollonios. Found at Olympia, and now in Berlin.**

A well executed bust from the time of the first Roman Emperors.

262.

**HEAD of the YOUNG TIBERIUS.** 14-37 A.D. Marble.  
Madrid.

[*Not yet received.*]

Identified by means of coins and busts of this Emperor.

The whole of the left cheek, the tip of the nose, and the neck, with part of the breast, are restored.

263.

**HEAD of M. VIPSANIUS AGRIPPA.** 12 B.C. Marble.  
Paris.

[*Not yet received.*]

264.

**HEAD of CALIGULA.** 37-41 A.D. Marble. Dresden.

[*Not yet received.*]

There is a bronze bust of this Emperor in the Louvre.

265.

**HEAD of NERO.** 54-68 A.D. Marble. British Museum.

[*Not yet received.*]

266.

**HEAD of VITELLIUS.** 69 A.D. Black marble. Berlin.

267.

**HEAD of HADRIAN.** 117-138, A.D. Marble. British Museum.

[*Not yet received.*]

268.

**BUST of ANTONINUS PIUS on a breast plate.** 138-161 A.D.  
White marble. Found in Cumæ. Naples.

[*Not yet received.*]

269.

**HEAD of MARCUS AURELIUS.** 161-180 A.D. Marble.  
British Museum.

[*Not yet received.*]



270.

**HEAD of COMMODUS.** 180-192 A.D. Marble. Munich.  
Another in Dresden.

[*Not yet received.*]

271.

**HEAD of CARACALLA.** 211-217 A.D. Marble. British  
Museum.

[*Not yet received.*]

A fine representation of "the enemy of God and man."

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**LONDON:** Printed by EYRE and SPOTTISWOODE,  
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[3541.—1500.—8/84.]

1. Mr.

2. Mr.

3. Mr.

4. Mr.



